TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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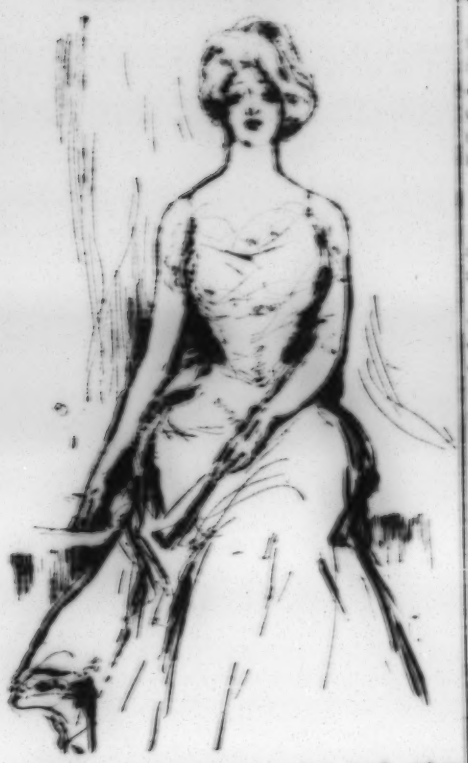
Photo by Elmer Chickering, Boston, Mass.

GEORGE FULLER GOLDEN.

THE MATINEE GIRL.



During a warm afternoon last week, when the Matinee Girl had visited town in search of fresh country fruits and vegetables, which are never to be obtained at Summer resorts, she rested in an uptown restaurant in the shadow of an electric fan.

It was very beautiful—exactly like being swept by the ocean breeze—and set me to musing thusly:

What wonderful things science and electricity have produced! What an ingenious little invention this is, for instance, that in a hot city transforms the atmosphere into a refreshing, pleasant breeze; so refreshing that one has only to close the eyes and imagine the wind is rustling in the trees!

Science and nature hand in hand, thought I, as I consumed a peanut sandwich. What will be the next wonder that the electrical current will bring to us?

I lingered there, shaking hands with myself because I lived in such an era, and finally departed cooled and happy. But, oh!

In the morning the Matinee Girl awoke with a sensation of being slowly but surely strangled. Her breath came in short pants, and she gasped for air, for her throat was sore all the way round and once again, and she had the mumpiest kind of mumps developing; also a furred tongue.

I had read of furred tongue in the patent medicine "ads," and had often wondered what it was like. But now I knew I had it. Mine was a Maltese.

Since then I've been taking something internally that tastes like moth balls, and speaking in hollow whispers and writing in rag time.

And I can't help giving you a bit of my experience, so that it may save you. Beware of the buzzing little air oscillator and keep out of its shade. It is responsible for lots of the midsummer colds that prevail at this time of year, and that are about the worst ever.

It is too plenty with its breeze, and one sits within its rays usually after a journey or a walk over hot paving stones that are warmer now than the hinges and hoops thereof.

What mysterious house cleanings are going on in the big theatres during these warm, and at other places idle, days.

What tearing out and nailing up and nailing down is being gone through with, all to make the playhouses pleasant for Autumn audiences!

You people off rusticating in the woods and dells and dingles never once know how hard busy managers and playwrights and actors are working preparing for your entertainment in the Fall.

We really don't half appreciate it, for we here in town have grown so accustomed to the dramatic cream that we take it all as a matter of course.

In every other line of purchase in the world's mart how much there is of value unreceived for the price we pay for things!

From the corner grocer to the big car companies those who deal in things offer us the least weight, the least space, the most inferior quality that it is possible to get rid of.

But the theatres keep on offering us the very best—the best plays, the best actors, the finest scenery and costumes and stage settings that can be procured for the various big productions.

There have been plenty of objections raised to the two-dollar-a-piece rate for good seats, and people have had fits over the injustice of it and all; but if one stops to think, did ever any two dollars return so fully and completely its value as that expended to witness a good play, with company, scenery, costumes and music of the best?

Think of all the fool things that part you from two dollars, and find one that can be mentioned in the same breath as the two-dollar orchestra seat.

I am not an advocate of high prices in theatres, and I know there are plenty of people who feel that they can afford a dollar and a half, while two dollars is out of the question.

I'm not looking at it from that point of view, but am considering the work, the preparation, the planning, the thought, the rehearsals, the cash expenditure that a first-class production means.

Then the absolute pleasure that is derived from witnessing a representation where everything has been done to make it of the first class—and the memory of the play that lingers with one often for a whole lifetime when something has marked the occasion down in indelible letters on our minds!

On a Summer hotel piazza a few days ago a young woman brought out one of those programme books that perhaps you have seen.

I hadn't, and had no idea that they were such interesting possessions. This girl had every programme of every performance that she had attended, from a long-ago Uncle Tom that she had seen when she was a child to last season's plays.

Reading over these and coming across the names of many of the stars of to-day who in various times past played unimportant parts with stars now gone from the stage and life, one is impressed with the possibilities for advancement that lie in the dramatic profession of all others.

Girls that were in the chorus five or six years ago are now out as stars at the head of their own companies, rich and famous—girls making a furore in London that came in and flipped their skirts as chambermaids in farce-comedies!

One of these programme books ought to be in the possession of every young aspirant for theatrical success. It would read a sermon more potent than could be written.

Asbury Park has never seemed to develop the Summer theatrical fad as its neighbor, Atlantic City, has. Atlantic City fairly teems with little theatres, where you can strike almost anything doing in the line of the drama from Diplomacy to light opera and the Passion Play.

You can get salt water taffy and shell jewelry at Asbury Park, but you couldn't see a song and dance if you went through the place with a search-warrant.

But Asbury offers such a fund of amusement in itself that it is probable that the theatrical shows wouldn't receive the proper patronage.

For the Park is a whole farce-comedy in itself, and even the majesty of the ocean cannot make it serious for a minute.

Since it first established itself as a religious Summer resort, with bathing skirts reaching a point midway between the knee and the ankle, it has been offering suggestions to farce writers.

Still it goes on getting fiercely popular; so popular that the boarding cottages stand one after the other in rows neatly labeled "The Shelter," "The Crest," "The Wave," "The Shore," "The Shell," and other briny sounding names.

And each and every one of them shows a piazza full of vacationists, tanned, well fed and happy. There is very little show in the way of dress, and the Philadelphia element predominates at the big hotels and gives one a strange sense of relief after the absurd circus show that one finds at some of the Summer hostelries nearer home.

The very spirit of vacation has its abiding place here among the cottages of the Park and the tents of Ocean Grove. Strolling through the Grove the other morning I walked through a little side street and got lost.

Then I spoke to a whole-souled looking woman who was sitting in the door of her tent shelling peas for dinner.

"Excuse me, madame, can you tell me what street this is?"

"Thee is in Pilgrim's Pathway," she said sweetly.

In the old days of five or six years ago Asbury's bathing pavilion had a funny plan of giving you a bathing house, but no key.

You simply knew that you were number seventeen hundred and three, and had to remember it after you went in the ocean if you wished to get next your land togs on coming out.

It was very embarrassing, for frequently a girl would get the wrong figure and would be confronted with a pink shirt, a pair of checked trousers and Nile green suspenders hanging from a hook instead of her own frilled belongings.

The numbers run well into the thousands, and it got to be a keen bit of mental exercise to keep track of things.

This season there is an innovation. They tag your bathing suit, and you feel like a ham done up for express. Then a lady usher leads you to a cell, unlocks the door, locks it when you enter the water and unlocks it again when you return.

She goes by the tag, and I am firmly convinced that she'd make you get into somebody else's clothes before she would admit that there could be a flaw in the magnificent system.

The tag's the thing down there, and you've got to abide by what it brings you and where it takes you. The Matinee Girl was so smitten with the simplicity of this idea and the fact that there was no appeal allowed from what the tag said that as she went out and gave up her tag she said absent-mindedly: "I should like to be tagged now for a performance of The Rounders at Pleasure Bay."

What a fierce rivalry there is between the mountains and the sea! You never hear of any one who loves the one who has an ounce of respect for the other.

It is a case of all or nothing with each faction. The ocean-inclined people talk of snakes and the inconveniences of the mountain resorts, and the mountain climbing crowd sneer at the mosquitoes, the gnats and sand flies of the beach.

But there isn't a shadow of a doubt that getting somewhere else is one of the pursuits of the season. The stations are jammed everywhere, boats crowded and trains bearing away their loads of pleasure and rest seekers from one end of the country to the other.

In the meantime an army of Southerners and Westerners are arriving in New York and putting up at the hotels. The Southerners are apt to wait until the late Summer, but just as soon as July arrives the Western contingent comes on here for a breath of air and a good time.

This is one of the funniest paradoxes that New Yorkians are up against. We go mad in our rush to get away, and all the time these dwellers on the Wabash and the lakes are coming here in droves to spend a nice, cool vacation.

THE MATINEE GIRL.

A BIG SCENIC STUDIO.

The establishing of a large and unusually complete scenic studio, accessory to which will be costume and property making departments, carpenter shops and storage warerooms, is the purpose of the D. Frank Dodge Scenic Studio Company, incorporated at Albany last April with a capital of $75,000. The directors of the company are D. Frank Dodge, president; F. C. Whitney, Charles E. Blaney, Thomas W. Miner, W. A. Brady, George W. Lederer and Stanislaus Stange. The stockholders include a number of other theatrical managers.

The company's plans were made public last week, when work began on the construction of the studio, that will occupy lots measuring 100 feet square on Fifty-fifth Street, just west of Ninth Avenue. It is expected that it will be finished in about ten weeks. Mr. Dodge, with whom the idea of the company originated, told the details of the enterprise to a Mirror man.

"The plan of erecting the studio," said he, "was the outgrowth of the difficulties under which I, in common with most other scenic artists, are laboring, in being compelled to use the lofts of theatres as studios. With a constantly increasing business, I found myself hampered by a lack of proper facilities for painting, repairing or exhibiting scenery. The idea of establishing a studio on a very large scale, with every possible convenience for the rapid production of scenery, had long been a pet one with me, and I succeed in interesting a great many managers in it. The formation of the company followed, the scope of the enterprise was extended, and a site for the building was secured.

"Early in the coming season we will have in operation an establishment at which a manager can secure his entire production, scenery, costumes and properties; where he can store these effects and with the certainty that they will receive expert care; where any necessary repairs or alterations can be made, and where his company, before starting on tour, may have a full scenic rehearsal with lights. In a way we will have a sort of department store for the paraphernalia of the stage.

"The company's building will occupy a space measuring 100 feet square. We have a 60 years' lease on the property. The construction will be fireproof throughout. The studio proper will be 50 x 100 feet and 42 feet. Besides scene-painting frames, a model and designing rooms, it will contain a fully equipped stage, 48 feet wide, 41 feet deep, and with a proscenium opening of 32 feet. Here the scenery can be hung and viewed and the stage hands can familiarize themselves with it, while companies can rehearse with it. These are advantages that a touring organization has not enjoyed in the past. Furthermore, when repairs are to be made scenery can be hung on this stage and a much better idea of what work is necessary determined by both manager and artist. At present, when a manager wants scenery repaired and the scenery is out of town somewhere it is difficult for the scenic artist to make an estimate. The storage facilities will also recommend themselves to managers. Scenery can be sent to us at the close of the season, and during the Summer it will be kept dry, clean and free from the ravages of rats and mice. The next season it can be retouched on the spot, and extra carting avoided.

"The model room as well as the stage will be supplied with lights, so that all the desired light effects can be shown on the models. In the busy season we probably will have about twenty scenic painters at work in the studio.

"Adjoining the studio and connected with it will be a building, 50 x 100 feet and 60 feet in height, devoted to the carpenter, property and shoemaking shops and the costuming establishment. These will be in charge of experts, with whom we are now in negotiation."

A PIRATE HALTED.

One piratical performance was nipped in the bud recently by the prompt action of a local manager, whose example other local managers would do well to follow. Hoyt's Players, during an engagement at Wilson's Opera House, Beloit, Wis., billed a play called Pike County People for presentation July 5. Just as the curtain rose on the second act Local Manager R. H. Wilson discovered that Pike County People was really Way Down East. He ordered the curtain rung down at once and compelled the manager of the company to make an explanation and apology to the audience, which was thereupon dismissed. The rest of the company's engagement was canceled.

PROFESSIONAL DOINGS.

Photo by Falk, Waldorf-Astoria, New York.

Florence Deane, pictured above, is a promising actress who has met with success in the roles of Kate Hardcastle in She Stoops to Conquer, Helen Truman in The Wife, Ann Cruger in The Charity Ball, Gilberte in Frou-Frou, and others of note.

The Lyman Brothers will have four companies out next season, A Merry Chase, Si Slocum, A Texas Ranger and The Other Fellow.

Charles Shaw, who recently underwent a serious operation, is spending the Summer at Pleasure Bay, and is rapidly recovering his health and strength.

Louise Montague, once famous as the $10,000 beauty of Barnum's Circus, will return to the stage next season, it is said, appearing in E. E. Rice's extravaganzas at the Columbia Theatre, Boston.

The betrothal of Jean Paul Kursteiner and Myrta French was announced last week.

Mrs. M. R. Curtis (Maria E. Curtis) filed at St. Paul, Minn., July 11, a petition in bankruptcy that declared liabilities of $175,121, with no assets.

Joseph Brown has sued Charles E. Locke, formerly manager of the Emma Juch Opera company, to recover $1,500 that Locke is said to have borrowed from Henry Greenwall to enable the Juch company to leave El Paso, Tex. Mr. Greenwall assigned the claim to Brown.

J. K. Emmett and Lottie Gilson will star next season in The Outpost under the direction of Hurtig and Seamon.

Ulysses D. Newell filed a petition in bankruptcy last week. His liabilities are stated as $46,750, with no assets.

Albert Ellis and Inez Dale were married in this city July 11.

Rehearsals of Foxy Grandpa began July 11.

Franklin Bien, of the Lederer Amusement Company, returned from Europe last Wednesday.

Mrs. Leonard Grover, Jr. (May Nobles), last week compelled a Brooklyn peddler who was driving a lame horse to an overloaded cart to desist in his cruelty to the animal.

Hubert Labadie's Faust closed its season at Escanaba, Mich., July 6 to a packed house. Mr. Labadie will play Faust next season, and will again be, for his fifth season, under the management of Edwin Patterson.

Manager H. J. Rowe, of the Athens, Ga., Opera House, has leased the Academy of Music, Macon, Ga., and will manage both houses hereafter.

Mrs. Addie Clarke is at New Hartford, Conn., spending a short vacation with relatives.

Three young choristers of the Bijou Opera company were held up one night last week in the streets of Chicago. They promptly joined in a cry for help, and, their voices being in excellent trim, the song awakened a policeman, who straightway arrested the bandits. The choristers recovered their several bags of gold and all of their jewels rare.

Edna Macbeth states that she will be known in future by that name only.

The Alice Nielsen Opera company sailed for New York last Thursday.

Frank L. Perley and Max Hirshfield are engaged in hearing voices of candidates for Mr. Perley's musical comedy production, The Chaperons. Up to the first week in July over two hundred voices had been tried, and Mr. Perley still has sixty applicants on the waiting list for the next rehearsal at the Garrick Theatre.

Ellen Mortimer will play Ruth Huckaback in Lorna Doone at the Grand Opera House, Chicago, until she is called to New York to rehearse for Ben Hur, in which she will have the role of Esther.

Florence Crosby has sued Richard P. Lounsberry and Elliott S. Thurston for $15,000, alleging that dividends on certain stock owned by her and held by Lounsberry have not been paid to her, and that she has been unable to secure from the defendants an accounting for the stock.

The musical comedy that George V. Hobart is writing for Marie Dressler to star in next season will be called Many Happy Days.

Jean Byron is making a hit in Boston as one of the tough girls in The Burgomaster.

Harry Gilfoil has left the cast of The Strollers at the Knickerbocker and D. L. Don has succeeded him.

Alice Irving closed her stock company at Paterson on June 29. She had a very flattering testimonial on July 6. Miss Irving was particularly successful in her productions, which she made in every way complete. In Sapho she achieved marked success.

A divorce was granted to Christine Ellsworth Jacobs from J. M. Jacobs in Philadelphia last week.

RECOLLECTIONS OF ROSE EYTINGE.

Her First Starring Venture and Its Lessons —Old-Time Managers—Anecdotes.

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At the close of the run of Rose Michel at the Union Square Theatre—it lasted about half a year—I went starring with the piece, and never did wight embark upon an enterprise worse equipped and less fitted to carry it to a successful issue than was I. I am sorry to be obliged to confess that I am, always have been, and, I fear, always will be, a very poor business woman. I know nothing of figures but figures of speech.

With the exception of some intermittent weeks of starring some years previously to this time, I had had no experience of starring, and at that time I had not been called upon to look after any details of the business. Augustin Daly, then himself a young manager, had always taken entire charge of the business. All that I had ever been called upon to do was to go to the city and to the theatre in which the engagement was to be played at the appointed time, rehearse the piece with the regular stock company and play my own part, and at the close of the engagement receive from Mr. Daly a nice little pot of money.

Therefore in this, my first independent business, and one in which I was thrown wholly upon myself, I was victimized on every hand, and by nearly every one with whom my business relations brought me into contact. I had about me only strangers, and they were all far too busy looking out for every opportunity to advance their own interests to devote any time or thought to mine. I was so entirely ignorant of all the details of starring that I did not even know what percentages I had a right to demand, and so I went groping and stumbling on, buying my experience, and buying it at a pretty high figure.

But notwithstanding all these crippling circumstances my tour with Rose Michel was very successful, in both an artistic and a pecuniary sense, and at the end of the season I was richer in money many thousands of dollars, and in recognition of artistic merit and in admirers of my artistic work I was far, far richer. And I was pleased, too, with the opportunity which my traveling afforded me of seeing my own country. Up to this time I had never been further West than Buffalo and Canada, and the bustling, rushing, hurrying cities and towns of the great West filled me with wonder and admiration, and that wonder and admiration has increased with years and experience. Since that first Western journey I have crossed the Atlantic many times and have lived in Europe, but my experience of other lands has only increased my patriotic love of my own, and I always feel thankful for the inestimable boon of being an American woman.

During this my first starring season I met a few of the old representative actor-managers. One of these was Ben De Bar, then managing his own theatre in St. Louis. Both poor De Bar and his theatre were at this time falling somewhat into desuetude, and but for the energy infused into the business by John Norton, who was at this time De Bar's stage-manager, things would have gone ill indeed with both theatre and visiting stars.

The stock company was extremely poor, and when in a talk with De Bar, in the course of which I was pretty severe in my criticism of some of its members, the old man scratched his head, looked ruefully at me, and said: "Well, what is a manager to do? Somebody must save these people." And in that answer might be found the secret of the downfall of De Bar's Theatre and the dissipation of his fortunes. He allowed his heart to rule his head.

Another old-time manager whom I met during that season was R. E. G. Miles, better known as Bob Miles, of Cincinnati. He, too, was a great-hearted, genial, good-tempered man, the friend of his actors; indeed, in those days of the actor-manager there was a freemasonry of friending and comradeship between manager and company which one would find it impossible to find in these days of Syndicate and speculator.

During this season, and for several following seasons, I played at the Arch Street Theatre, Philadelphia, under the management of Mrs. John Drew. It was without exception the best conducted, cleanest, most orderly and most all-round comfortable theatre that I ever acted in. Of Mrs. John Drew herself eulogy from me is not necessary. She was a woman whom it was an honor for a fellow woman to call a friend.

It was during an engagement at Mrs. John Drew's theatre that I was brought face to face with the lithograph question. The stage entrance was, as is the case with the majority of theatres, up a dark and more or less noisome alley, on which opened the side entrance to a drinking place. As I was passing up this alleyway the first evening of my engagement I was greeted by the sight of my pictured face looking down upon me from the window of the aforesaid "shebeen." Filled with indignation and disgust I at once sent for my business-manager. He had not yet arrived. Some one about the theatre mentioned to Mrs. Drew that I was evidently much disturbed about something, and she came to my dressing room to inquire into the matter. On being told she drew her chair in front of me, sat herself down in it, looked at me with her calm, quizzical expression, and said: "My dear, don't be a fool; we will all be obliged to come to it, and God knows where we will next see ourselves pictured. But wherever it may be, we will have to submit."

I remember with so much pleasure the production of Rose Michel as made for me by Mrs. Drew at her theatre. The third act of the piece represents the salon of a ducal chateau of the period of Louis XV. The hangings of the scenes and the covering of the various couches, divans and chairs were of pale blue, covered with white lace. Every article of furniture was of white and gold, and strictly correct as to period. And as an evidence of her excellent management all this furniture was made in the property-room of the theatre, and the apparently rich lace used for these hangings was picked out from old lace curtains that had from time to time been retired from active service.

On more than one occasion I found that being a star and at the head of one's own company carried with it many cares, responsibilities and annoyances that made life much harder than it was to be a member of a well-ordered, regular stock company in a metropolitan theatre.

But it was not all work and no play. Indeed, it would go hard with me if I could not find occasional oases of fun while threading my way through the desert of daily work.

One night, during a most touching scene between Rose Michel and her young daughter, a scene in which both audience and myself usually mingled our tears, I was from time to time disturbed, and greatly surprised, to find myself interrupted by ripples of laughter. Holding myself as well in hand as was possible I tried to continue the scene, but a pretty simultaneous peal of laughter, a little louder than any which had preceded it, sent me all to pieces. I raised my eyes and looked into the audience to try to discover the cause of this ill-timed mirth. I found it. Sitting conspicuously in the middle of the orchestra was a redundantly stout person; for his greater ease he had removed his coat and waistcoat. He, at least, was paying full tribute to the pathos of the scene; his face was a picture of woe, great tears were rolling down his cheeks, and they fell where they listed, for both his hands were occupied holding an enormous sandwich, which he at frequent intervals lifted to his mouth and helped himself to a huge bite, and it would have been difficult to decide which he enjoyed most, his sorrow or his sandwich. Need I say that my sorrow was for the time quite forgotten and I joined in the general mirth, and the scene was brought to an abrupt conclusion?

I remember at this moment a thing which my business-manager told me, showing a rather quaint form for admiration to take. After the manner of business-managers, he was standing in the "front" as the audience filed out after a matinee and overheard this bit of dialogue:

Mother, old lady: I never want to see that actress, Rose Eytinge, again.

Daughter, elderly woman: Why, mother, you said you liked her.

Mother: I do! I love her. She is a great actress. But! but! I've got trouble enough at home.

ROSE EYTINGE.

FOOTLIGHT PRIMER.

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THE BOX-OFFICE MAN.

Box-Office Man—an unctuous "Gent"—
The Speculators' friend,
"These seats are in the second row,
You'll find them on the End."

He has a lovely Diamond Stud,
A Smile for all the Lasses,
The Guardian of that Magic Punch,
That indicates the Passes.

—S. T. SIMMS.

PLANS FOR ELKS' CARNIVAL.

The Executive Committee of the Elks' Reunion and Carnival at Milwaukee have published the official programme of the events occurring during the three days' festivities, beginning July 23. The opening exercises will take place at the Pabst Theatre on the morning of July 23. In the afternoon there will be a military and civic parade at 2 o'clock. The unveiling of the Elks' Fountain will occur at Juneau Park at 3.30, followed by the dedication of the fountain by Milwaukee Lodge, No. 46. In the evening there will be an open band contest at Whitefish Bay. On July 24 there will be an excursion to Waukesha for visiting ladies, who will be entertained by Waukesha Lodge, No. 400. The Elks' parade will commence at 3 P.M., and a large number of prizes will be given for the highest number of points gained for general appearance and bearing, beauty and originality of costumes, number in line, most unique display, lodges having largest per centage of their total membership on parade, the tallest Elk, the shortest Elk, the heaviest Elk, the lightest Elk, the individual Elk coming the greatest distance, lodge having handsomest banner in parade, the best drum major in line, the Elk longest in membership, and for fancy evolutions. The "ghost parade" will take place at midnight. July 25, the last day of the carnival, will open with an excursion on the lake for visiting ladies. A State band contest will take place at the Court of Honor; "Fun on the Corso" from 3 to 6 P.M. The grand promenade will occur at 8 P.M., and the grand ball at the Exposition Building at 9 P.M. The city will be decorated beautifully, and the preparations for the reception and entertainment of guests exceed anything ever before known in Milwaukee.

KIRKLAND RESCUES GAITES.

Hayden Kirkland distinguished himself at Asbury Park last Tuesday evening by rescuing from drowning Joseph M. Gaites, who was taken with cramps while bathing. Mr. Gaites was carried some distance out and Mr. Kirkland had a hard struggle to bring him to shore. After a half hour's work Mr. Gaites was resuscitated.

IMPORTANT LEGAL POINTS DECIDED.

The Appellate Division of the Rhode Island Supreme Court heard argument at Providence July 10 in the suit of Harry Paulton and others against B. F. Keith. The verdict in favor of Mr. Keith rendered by the Court of Common Pleas was affirmed.

The plaintiffs had a claim against Thomas Q. Seabrooke, who was playing at Keith's Theatre, and it is alleged that when officers went there after Mr. Seabrooke the manager and others connected with the theatre refused to allow the officers to enter.

The court said in part:

The question presented in this case, therefore, is, whether the manager, in refusing entrance to the officer, was acting within the apparent scope and implied authority of his employment. . . . In the case at bar, there being no inference of authority as a matter of law from the defendant to his servant to do the act here complained of, and no evidence of express authority, the statements of the servant were inadmissible, and there being no other evidence of authority, the direction of a verdict for the defendant was right.

The verdict was also rightly directed upon another ground. The building in which the affair took place was not a dwelling house, and the officer had entered the outer door. If he had a valid precept, he had the right to break doors and command sufficient force to enter, having requested admittance, which had been refused. . . . The cause of the plaintiff's injury, if any, was not the refusal of the defendant's servant to allow the officer to enter, but the failure of the officer to serve his process as he might and should have done.

To this may be added the fact that the plaintiffs offered no proof of the judgment set out in their declaration, nor any evidence to show that they had suffered any pecuniary loss in the case, on the contrary, the defendant put in a discharge in bankruptcy of Seabrooke, the defendant in the original writ, subsequent to the plaintiff's judgment, to show that the plaintiffs had no right of action against him and consequently had suffered no damage.

The petition for a new trial is denied and case remitted with direction to enter judgment for the defendant.

ENGAGEMENTS.

Joe R. Murphy, with The Tide of Life.

Sam J. Rascoe, Sue Rascoe and Walter M. Sherwin, for the Bijou Stock company.

Ethel La [illegible] engaged, and Frank De[illegible] for The Girl I Left Behind Me.

[illegible] engaged for The Queen's Rivals.

[illegible] Fiske has re-engaged Mrs. Lane for Leah [illegible] Jewess.

[illegible] engaged for The Last Appeal.

[illegible] engaged for The Rogers Brothers in

IN OTHER CITIES.

DENVER.

At Elitch's, June 31-6 the attraction has been Blanche Walsh in Aristocracy, supported by the Belasco Stock co. Business has been enormous, notwithstanding the fact that Miss Walsh has been seen here in the same play several weeks in the past. The production, as such, was the best staged and mounted Impresario Bellows has given us this Summer, or Miss Walsh's individual performance, your correspondent in reviewing her appearance in Aristocracy eight years ago, the first season she played the part, wrote: "As Beaun, Miss Walsh presented a finely balanced impersonation, showing an admirable feeling and sympathy for the part. Naturally a handsome, winsome woman, with a superb voice and queenly figure, she graces the trying role of which she gives such a faithful enactment. The chief merit of everything she does is that it suggests such a wonderful reserve power and makes of her acting fine art. To a clear voice of excellent timbre she adds an infinite charm of manner and perfect repose, never permitting herself to tear passion to tatters. Her acting in the third act evidenced dramatic power of the highest order." To this may be added that Miss Walsh's art has mellowed and refined as the years have gone by, and the graceful girl who used to charm her auditors with her splendid acting, has developed into the intellectual woman and finished artiste who to-day electrifies them with the strength, subtlety and power of her work. Upon the whole, Miss Walsh had very good support from the stock co. Hobart Bosworth's Jefferson Stockton was a remarkably fine performance, and he gave to the character an individuality that was most admirable. John T. Sullivan's Prince had about it many points of excellence, but some way was sadly lacking in atmosphere at times. Oscar Eagle contributed another excellent character drawing as Hamilton Lawrence. Frederic Sullivan as the Duc de Vigny Volante was the volatile light-hearted Frenchman to perfection, and in make-up, dialect and mannerisms was equally artistic. Eleanor Moretti appeared to advantage as Virginia, and Esther Lyon made a delightfully girlish and spontaneous Katherine. Charles Wyngate seemed wooden and unsympathetic as Stuyvesant. Verner Clarges was a bit labored as the Marquis and did not dress the character correctly. Under Two Flags will be the next bill at Elitch's.

Manhattan opened June 30 with the Elitch-Long Opera co., under the stage-directorship of George Edwin Lask, in an excellent production of The Wizard of the Nile, which was well costumed and mounted, and upon the whole well sung. The performance was a pleasing one, and was received with evidences of approval by the audiences, which steadily increased in size as the week progressed. The co. is especially strong in its chorus work, and this fact, combined with the popular class of operas presented and a good orchestra, will do much to insure the success of the enterprise, despite the weakness of some of the principals. However, there is some excellent material among the principals, and legitimate successes were achieved by William Blaisdell, Arthur Donaldson, Francis Walcott, and Clara Layine, all of whom seem destined to become popular favorites. Mr. Blaisdell played the Wizard with much humor, and was highly entertaining in the part. Arthur Donaldson's baritone voice is strong and pleasing and he acts well. Clara Lavine plays her parts brightly and sings with expression. Frances Walcott has a very sweet voice, but it lacks power, except occasionally, in high notes. She is pretty and has a fascinating smile and these things tend to make one forget the amateurishness of her acting. Frances Grahame, Herman Hirshberg, and Henry Gumm will doubtless improve upon further acquaintance with their work. Thomas Kelrun, Harry Thornton, Mayne Taylor, and Jessie Fahnestock complete the list of principals. Al. Henderson directs the orchestra efficiently. The co. numbers about forty people. At least ten of the chorus girls are far above the average, being pretty, young, shapely, and singers. The chorus men, too, have good voices. The ensemble effects and marching are well handled. But there is one thing the management should have ceased at once, and that is the practice of "kidding" and "jollying" which is all too prevalent among the chorus, and from which even the principals are not free. Such things injure a performance greatly, and should not be tolerated. Manila Round is the next opera to be presented.

Denver is to have an Auditorium, at least such is the ambitious undertaking projected by the newly incorporated Auditorium Association, whose directorate comprises prominent members of the Elks, Real Estate Exchange, and Chamber of Commerce. Money will be raised by popular subscription and an elaborate series of entertainments has also been projected.

Mr. and Mrs. Hugh Ford (Jessie Izett) are spending the Summer in this city.

Owing to ill health, necessitating his resting for a few months, Mr. Robert Bosworth severed his connection with the Elitch co. 6. Mr. Bosworth's many friends hope that the rest will completely recuperate him. Eleanor Moretti also leaves the co. Mr. Robert Lowe has been engaged as Mr. Bosworth's successor.

F. E. CARSTARPHEN.

BUFFALO.

Cool, delightful weather during the past week has tended to increase the attendance at the regular theatres as well as at the Pan-American. Bolossy Kiralfy's spectacle, Constantinople, with its gorgeous ballets and myriad of pleasing features, is running along in its seventh week and drawing good houses.

The Star will reopen 22 with "Way Down East.

The Lafayette is in the hands of the decorators receiving the delayed finishing touches.

The Lyceum is waiting for a new attraction.

On Maryland Day, 10, at the Pan-American Exposition, Governor John Walter Smith and staff, accompanied by several thousand excursionists, were present. Lieutenant-Governor Timothy L. Woodruff greeted them. Commercial Travelers' Day 11 saw a great outpouring of jolly good fellows, who crowded all the principal Midway resorts and had a good time in general. The Elgin Band of fifty is now pleasing large crowds twice daily. The Mexican Artillery Band and Mexican soldiers and Rurales left for home 10 after a fellicitous concert and banquet.

The water sports drew crowds to the lake 8-13 and new records in swimming were made.

The National Interscholastic Track and Field Sports 12, 13 brought forward some splendid athletes.

F. W. Ruckstuhl, who has been engaged on the sculpture of the Pan-American, has just been appointed as chief sculptor for the Louisiana Purchase Exposition, which is a high honor.

Searchlight messages are now exchanged nightly between the great Electrical Tower and the searchlight tower at Niagara Falls, twenty-two miles away. Manager McGarvie, of the Streets of Mexico, has just bought thirty Spanish fighting bulls from the Duke of Veragua of Spain to be used in his sensational bull fights. A terrific storm 5 put the entire Exposition out of business that evening, but no serious damage occurred.

The Midway concessionaires are chafing under the Sunday closing restraint, and several tried to run 7, but were promptly ordered to close. To Frederic Thompson belongs the honor of inventing and presenting the wonderful Trip to the Moon illusion, instead of L. A. Thompson, as previously stated. Frederick T. Cummings, general manager of the Indian Congress, has brought, by arrangement with the United States Government, together the greatest collection of Indians ever exhibited in one company, and the most extensive exhibit of their mode of living and customs. They number nearly 700, and among them are specimens of forty-two different tribes.

Bostock's Zoological Arena is one of the best features of the Midway. Frank C. Bostock gives it his personal supervision. The building is a big one and of handsome architecture, and all around the interior are lines of animal cages with dozens of lions, tigers, Bear Weadon, and Bobby Mack. The latest addition to the attraction is the monster python, Great Peter, thirty-six feet long and weighing 450 pounds.

Gaston Akoun's Streets of Cairo is a bigger and far better show than the similar one at the Chicago fair. Not one but various cities are represented, there being Cairo, Algiers, Constantinople and other streets. Arabians with their camels, Hindus with elephants, Sudanese warriors, Tunisian Dervishes, Cingalese dancers, Abyssinian spearmen, and Tartar jugglers are intermingled in the display. The Oriental Theatre draws crowds. Ed. H. Robinson, of New York, is the assistant manager and press agent of the house.

The Free Midway, outside the grounds, is a great collection of shows of all kinds.

FRANK B. WILCOX.

PROVIDENCE.

What Happened to Jones, presented by the Albee Stock co. at Keith's 8-13, proved to be the biggest hit of the season, and the large audiences were kept laughing from beginning to end. This is the first farce the co. has attempted, and the success attained proves beyond doubt the versatility of the players. Malcolm Williams played Jones in a delightful and breezy manner, and William F. Owen, as Professor Goodly was seen at his best. Roy Fairchild as the Bishop was excellent, and Helen Reimer did some clever character work as Alvina. Valerie Bergere as Chevy Chase, Lizzie Leigh as Mrs. Goodly, Helaine Hadley as Marjorie, Clara Blaney as Minerva, Sadie Handy as Helma, Percy Winter as the Indian, Walter Thomas as Richard Heatherly, and Foster Lardner as Thomas Holden were all excellent. On 10, the 150th performance was given and those attending received autographed photographs of William F. Owen, Captain Swift 15-20.

Business continues very good at the Empire, and Katherine Rober and her co. are meeting with much success. The play for the first half of the week 8-13 was The Octoroon, in which Miss Rober appeared to good advantage as Zoe. Hal Charendon as George Peyton had a part well suited to his talents, and he gave an excellent interpretation. Louis Leon Hall as Salem Scudder, Will E. Shoerer as Mr. Sunnyside, James Gordon as Jacob McCloshy; Rose Watson as Mrs. Payton, Eleanor Wahle as Grace, and Edith Crollius Ives as Dido gave capital support. For the rest of the week, opening 11, the bill was A Heroine in Rags. The vaudeville included turns by D. Hall, the Mulveys, and May Mooney. The Lady of Lyons and Quo Vadis 15-20.

The American Opera co. opened a Summer season at the Providence Opera House 8 and presented The Mikado to a large house. The opera received a very good presentation, and the co. is much better than some which have been seen at this house. Henry Vogel in the title-role made a very good impression, and George Tallman as Nanki Poo scored one of the hits of the performance. Pauline Johnson as Yum Yum and Ruth Peebles as Pitti Sing won favor with the audiences, and Odette Bordeaux, Frederic Collins, George Salinger, and a good chorus, gave satisfaction. It is the plan of the management to produce two operas each week, and The Bohemian Girl was put on 11-13. The Chimes of Normandy and Pinafore 15-20.

Owing to the great success achieved by the Albee Stock co. at Keith's the management will continue the stock until the opening of the vaudeville season Sept. 2, and Manager Lonenberg states that he will shortly announce a surprise to the Providence public.

HOWARD C. RIPLEY.

MILWAUKEE.

The Thanhouser co. gave a good performance of The Danites at the Academy 8 before a large house, and the return of pleasant, cool weather insures good attendance throughout the week. Robert T. Haines as Sandy, Albert Brown as the Parson, and R. C. Chamberlin as the Judge were excellent, and lesser roles were admirably handled by John M. Salapolla, Lee Baker, Colin Campbell, and Harry Mestayer. Daisy Lovering essayed the role of Nancy, and had the correct conception of the character, though her interpretation lacked power, and she failed at times to indicate her meaning clearly. Edith Evelyn was sweet and refined enough to turn the heads of the rough miners, and Grace Mae Lamkin and Kate Woods Pinke would have put to shame the best impersonators of the Bowery girl type. The stage was suitably set, and the performance reflected much credit upon Director Platt and his assistant, Colin Campbell. The Moth and the Flame 15-21.

The Bijou will reopen 18 for a brief period, taking in the Elks' Carnival and Reunion. Clay Clement and a strong co. will present The New Dominion and A Southern Gentleman, under the management of Ed. Badley, recently manager of the Hadley Stock co. The engagement will probably last from 18 to 28.

Edwin Thanhouser has engaged the Davidson Theatre for Carnival week, 21-27, and will present A Southern Romance with a co. composed of certain members of the present stock co., reinforced by several new players. The other portion of the Academy organization will play All the Comforts of Home at the latter house 22-28. Eugene Moore has been specially engaged for this event.

Manager Miller has engaged Armant's Eighth Battalion, Illinois National Guard, Band to play at the Alhambra during the Elks' Carnival 21-27.

CLAUDE L. N. NORRIE.

LOUISVILLE.

The only amusement happenings here are the open air entertainments at Ninaweh Park, the Zoo, and the Sunday concerts at Phoenix Hill Park. Beyond this there is literally nothing doing.

Manager James B. Camp was the successful candidate in the recent primary election for nomination for office of City Treasurer.

J. Wesley Stevenson, last season connected with Al. Martin's Uncle Tom's Cabin co., has left for the East after spending a pleasant vacation with his home people here.

Manager John T. Macauley and his family will shortly leave for St. Paul to visit his daughter, who now lives there. Mr. Macauley then will proceed to the East, where he will conclude booking for Macauley's next season.

This city had the opportunity to secure the annual reunion of the Grand Lodge of Elks for 1901, but after mature deliberation, taking into account the big event it is to have in August Tri-ennial Conclave Knights Templar, the honor was declined, though it was requested that the reunion for 1902 be held in this city. The Louisville Lodge, with its membership of nearly one thousand, its sumptuous home, its successful charitable enterprises and the enthusiasm of its members is one of the notable lodges in the entire order. The Hon. Zach Phelps, a popular member, is prominently mentioned for the position of Grand Exalted Ruler.

Ed O. Risley, of Louisville, has written a new play which he styles Pike County Folks, which he intends to give a trial in the near future at Macauley's with a cast made up of Louisville amateurs.

CHARLES D. CLARKE.

ST. PAUL.

The Criterion Stock co. presented Sapho at the Metropolitan Opera House 7-13 to exceptionally large houses. Robert Drouet as Jean Gaussin had a part totally different from any he has played here so far. His conception of the character was excellent and his acting most effective. May Buckley's Sapho was an artistic effort. Catherine Countiss as Alice Dare invested the part with pathos and emotion. Marie Doro was a charming Irene. Harry Jackson was admirable as Uncle Cesaire. Kate Jackson was a pleasing Divonne. Harry Burkhardt as Paul Dechelette gave an excellent interpretation. Victor de Silke as Father Le Grande was admirable. George Irving as Flamant, Robert Folsom as Baron de Blaize and Mons. Bettema, Charles Indlee as Caoudal, Willard Hutchinson as De Potter, and Charles Bent as La Gournerie sustained their respective roles well. My Wife's First Husband 14-20.

Mr. and Mrs. George F. Fish (Mrs. John Forepaugh), of Forepaugh's Theatre, Philadelphia, were in St. Paul 3, 4. They were en route from San Francisco, Cal., to the East on a tour of inspection of the stock cos. in the principal cities.

The Miller Family of aerialists are the especial attraction at Wildwood, White Bear Lake resort, 7-13.

GEORGE H. COLGRAVE.

MONTREAL.

Northern Lights was presented 8-13 by the Baldwin-Melville Stock co. at the Theatre Francais. The play is put on with all the care and attention to detail that characterizes the production of this co., and the special scenery by Louis Fett is particularly attractive. J. Henry Kolker gave a fine impersonation of the Indian, Swiftwind; Wilson Day did an excellent piece of work as Surgeon Sherwood, W. J. Demming as Lieutenant Sherwood, and Blanche Seymour as the Little Major did some capital comedy work. Lotta Linthicum as Helen Dare was sympathetic and forceful, and Lucia Moore was seen to advantage as Florence Sherwood. Percy Meldon made a manly and sincere Dan Horton. Hugh Gibson gave an amusing character sketch of Hugo Dare. Eugene Sweetlane was acceptable as Higgs, L. O. Hart was a dignified Colonel Grey, Percy Moore was good as General Crook, and Anna MacGregor made the most of Starlight. U. T. C. 15-20.

At the Theatre National Francais, Trilby is being presented for the first time in French 8-13, and has scored quite a hit. Paul Cazeneuve is doing his usual good work in the role of Svengali, and Eloulna Oldcastle scored in the title-role. The production is excellent.

W. A. TREMAYNE.

NEW ORLEANS.

The Metropolitan English Comic Opera co. presented Pinafore and Cavalleria Rusticana in the Casino at Athletic Park June 30-6. The attendance continues large, and the work of the co. excellent. Pinafore was presented in a most satisfactory manner and the several principals in the cast made distinct hits. Not so with Cavalleria Rusticana, for the co. went out of its province in attempting it, and the brilliant score suffered severely in consequence. The orchestration, nevertheless, was fair, and the intermezzo was really well rendered. But the performance of Pinafore was a success, and Belle Thorne, Josie Intropidi, James F. MacDonald, Herman J. West, Olive Thorne, Benjamin McGuhan, and Claus Bogel, who were in the cast, deserve mention. Paolletti's Concert Band continues its evening concerts, and the programme rendered is generally a musical treat. Carmen 7-11.

J. MARSHALL QUINTERO.

CLEVELAND.

The severe heat of the past two weeks played havoc with the downtown theatres, and they all closed 6. Eugenie Blair ended the most successful engagement she has ever played at the Lyceum Theatre with a performance of Camille 6.

The Bohemian Girl was given as fine a rendering by the Garden Theatre Opera co. 8-13 as it has had here in several years. Richie Ling made a good Thaddeus. William P. Carleton's fine voice was heard to advantage in the role of Count Arnheim, and the comedy work of George Shields, as Devilshoof, won him much applause. Eleanor Kent, as Arline, was all that could be desired, and Amelia Fields made a good impression as the queen. Amorita 15-20.

WILLIAM CRASTON.

MINNEAPOLIS.

The Pike Theatre Stock co. opened the second week of its engagement at the Metropolitan Theatre in The Banker's Daughter 7 to good business. The play was put on in a very creditable manner. Josaline Rodgers, of this city, assumed the role of Mrs. Brown, and made an emphatic hit. Emilie Melville was marked favor as Mrs. Holcomb. J. E. Mabet was very amusing as George Washington Phipps, Byron Douglas made a dignified John Strebleon, Herschel Mayall gave an effective characterization of Count de Corrac, and Charles P. Waldron was seen to advantage as Harold Rutledge.

The Bunch Room continues to draw very large audiences to the Lake Harriet Pavilion, and the season promises to be the most successful in the history of Lake Harriet amusements.

Mr. and Mrs. Frederick Bock (Geraldine Rodgers) are spending their Summer vacation in this city.

F. C. CAMPBELL.

SEATTLE.

Alone in New York, given by Russell and Drew's Stock co., drew good houses at the Third Avenue June 30-6. The work of R. E. French as Badger was the most commendable, and capable support was given by the rest of the cast. Too Much Johnson was played for the closing performances of the season before a crowded house 7. The past season at the Third Avenue has been both long and prosperous. The season lasted forty-nine weeks, during which 325 evening performances and 50 matinees were given, the average weekly receipts being $1,600 at popular prices.

Melbourne McDowell, supported by Florence Stone, opens a two weeks' engagement at the Seattle 7.

The Grand Opera House is dark.

RODNEY D. WHITE.

DETROIT.

For the second week of their stay in Detroit the Valentine Stock co., at Whitney's offered Shadows of a Great City 7-13. Meta Maynard as Annie and Helen Standish interpreted both characters with womanliness and power. Louis Bresee as Tom Cooper was excellent. The Bibby Roman of Frances Desmonde was highly entertaining. Alfred Hudson handled the character of Abe Nathans well. George Benson was played by Mark Kent with appropriate villainy. The Mr. Awkright of Osborne Searle was well done. Robert Evans as the sneak thief was highly amusing. At the Tuesday and Saturday matinees Little Lord Fauntleroy with Anne Blanche in the name part.

A. FRANCIS.

COLUMBUS.

Turned Up was presented by the Rosenthal Stock co. at Minerva Park 7-13. The co. did its customary good work, and the performances were in every way satisfactory and pleasing. Under Two Flags 14-20.

J. GUY ATKINSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, manager): The Andrews Opera co. presented The Chimes of Normandy, Martha, Il Trovatore, and The Pirates of Penzance 1-7; large crowds. Selina Rough, who recently joined the co., scored a hit. Maud Leckley, and Nellie Andrews continued to win favor. Jay C. Taylor, James Stevens, and Ed. Andrews all did good work. The Mikado, Martha, Carmen, and Il Trovatore, and the Pantzer Trio 8-13.

BIRMINGHAM.—LAKEVIEW (C. E. Williams, manager): Olivette was given by the Elite Opera co. 1-6 to large and appreciative audiences.——EAST LAKE (Charles G. Cooper, manager): Escaped from Sing Sing and Way Down East were presented by the Jefferson Stock co. 1-6 to good business.

ARIZONA.

PHOENIX.—PARK THEATRE (R. N. Pratt, manager): Ruble Theatre co. 1-6 in Circumstantial Evidence, The Three Musketeers, and An American Drummer; fair business; pleasing performances. Same co. 8-13.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, manager): Braunig Dramatic co. in Ten Nights in a Barroom 1-6; crowded houses. Specialties by Peters, Wesner and Miss Pollock. The Streets of New York 8-13.

FORT SMITH.—ITEM: Manager Holland contemplates installing an electric lighting plant in the Opera House, which will give him the only house in the State with its own lighting plant.

CALIFORNIA.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): The Stevens Stock co. presented The Plunger 1-7; satisfactory business; Landers Stevens in the title-role was decidedly good. The Pay Train 8-14.——ITEMS: The Macdonough has closed for the season.—Carl Berch, who has been with the Elleford co. in Honolulu, has returned and is resting in this city.—The local Elks turned out in force at the Mardi Gras parade 4 and made an excellent showing.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Cinderella (local) 3-6, under management of Mrs. Gonzalez; fair houses. Blanche Bates in Under Two Flags 22-29.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neill co. in The Amazons June 30-6; good business. Barbara Frietchie was given 4 by request, and drew packed house. A Bachelor's Romance 7-13.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

GREELEY.—OPERA HOUSE (W. H. Stephens, manager): Dark.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): D'Ormond-Fuller co. 1-6 drew large audiences and pleased. A Creole's Love, When Smith Came Back, Panchon the Cricket, and Young Mrs. Winthrop were presented.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Empire Stock co. 1-6, presenting A Man of Mystery, A Thoroughbred, Nevada, Ten Nights in a Barroom, and A Fireman's Ward; good co.; business fair.

ILLINOIS.

GALESBURG.—AUDITORIUM (O. J. Johnson, manager): Dark.——ITEMS: Punch Robertson, who has been local manager of the Auditorium the past two seasons in the employ of Henry Gardt, leases, has left the city and will not be here next season.—Beginning April 1, 1902, the Auditorium will again be in charge of F. F. Berquist as sole lessee and manager. Mr. Berquist took charge of the theatre when first opened in 1890, and held the managerial reins until July, 1899, making a conspicuous success of the house. Mr. Berquist states that he will book independent of the Chamberlin-Harrington circuit.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Fenberg Stock co., after several days' rest, opened again in Cracker Jack and vaudeville 6, 7; performances fair; attendance light.

GALENA.—OPERA HOUSE (Charles Sheever, manager): Dark.

IOWA.

SIOUX CITY.—RIVERSIDE PARK PAVILION (E. L. Kirk, manager): Howard-Dorset Stock co. in The Wyoming Hand June 30-3, and Old Glory 4-6 to S. R. O. Mugg's Landing 7-10. Fogg's Ferry 11-13.——ITEMS: Eagle's Nest was not given by the Howard-Dorset co. June 19-22, the bill being necessarily changed at the last moment owing to the illness of one of the co. Little Trixie was repeated to good business.—Harry Langdon, of the Howard-Dorset co., was called to his home in Detroit by a telegram announcing the very serious illness of his wife, Mae Cody Langdon.

DUBUQUE.—SCHUETZEN PARK: Military Band Concert 3 to large and delighted audience. To be repeated 10, 17, 24 and 31.

KEOKUK.—CASINO (E. Jaeger, Jr., manager): Elmore Sisters in A Devil's Lane 6-8.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S AMUSEMENT PAVILION (O. T. Crawford, manager): This innovation in our amusement resources opened, as advertised, 1, to a crowd that packed the place to its utmost. The main tent seats about 1,800 comfortably, the stage structure being of boards and canvas, built high enough to use the scenery from the Crawford Opera House. On the opening night, before the brackets had been fully completed, a strong wind swayed the main tent alarmingly and swept down a portion of the stage annex, cutting the light wires and causing a stampede. The actors did their best to reassure the crowd, and worked hard to get the melee untangled without accident. While so engaged Manager Jessey received a severe cut in the face from a flying rope.

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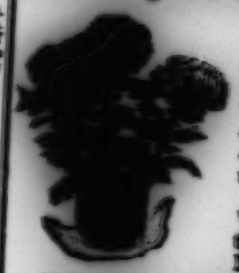

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SPOTS OF WIT AND HUMOR

As told by EZRA KENDALL.

By mail, 25c.

9 Wh. 7th Ave., Mt. Vernon, N. Y.

The performance was called off, as the excitement and damage were too great to permit other action, but the rest of the week went very smoothly to immense crowds. The Jossey Stock co., greatly strengthened and improved since its last visit, held the boards all week, and will continue indefinitely as long as business warrants. Bernice Howard, charming and magnetic, is the star, with Manager Jossey sharing honors. Other favorites are Bert Bracken, Justin McCarthy, Teddy Le Duc, Arthur Venner, E. A. Hemphill, T. G. Lingham, Madge Burks, Lola Davis, and Emma Johnson, the latter catching the crowds with coon carolings. Monte Cristo, A Russian Slave, The Signal of Liberty, A Soldier's Daughter, The Devil and Co., and U. T. C. were all excellently rendered, and several nights people were turned away unable to get in. The Pavilion will undoubtedly prove a success if the bills are sufficiently varied, and is a welcome relief from the monotony of past Summers.
THOMAS R. HYATT.

FREDERICKSBURG.—AUDITORIUM (B. Rhoier, manager): Dark.—GAS PARK THEATRE: Vincent Stock co. in The Golden Giant Mine 3; good business and performance. The Siege of the Alamo and The Golden Giant Mine 4 to big houses.—ITEM: The Vincent Stock co. and Independence Concert Band members recently gave a very pleasing surprise to Anna Whitman, who has been playing one of the leading parts in all of the performances given by the Vincent Stock co. this season. The occasion was the twentieth birthday of Miss Whitman, and the co. presented her with a beautiful diamond ring.

LEAVENWORTH. GRAND OPERA HOUSE (T. Sinks, manager): American Stock co. will open for a Summer engagement at popular prices 9. The co. includes Edmund Paul, Luke Conness, Harry Long, Jack Forrester, George Castlebury, Guy Harper, Lorraine Buchanan Robb, Dolly Jarvis, and George Brown.—CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.—ELECTRIC PARK THEATRE: The stock co. at this theatre closed its season 7. Business proved unprofitable.

WICHITA. TOLER OPERA HOUSE (H. G. Toler, manager): Madison Square Stock co. gave A Mountain Waif 1-3 and The Battle of San Juan Hill 4-6 to good houses. Supho 8-13.

CHANUTE.—WILLIAMS THEATRE (G. M. Williams, manager): Nashville Students and Gibson's Minstrels gave a very creditable performance 6.

LOUISIANA.

THIBODAUX. ITEM: C. P. Auslet, the local bill poster, has been engaged to attend to the bookings of the Opera House for next season.

MAINE.

PORTLAND.—RIVERTON PARK (Daniel E. Smith, manager): Alhambra Novelty co. 8-13 to capacity; co. excellent.—CAPE COTTAGE PARK. McCULLUM'S THEATRE (Bartley McCullum, manager): U. T. C. 8-13 to usual big houses. The Lights o' London week 15-20.—PEAK'S ISLAND. GEM THEATRE (C. W. T. Gosling, manager): The Son of Napoleon 8-13 elaborately staged and well acted; S. R. O.

CAMDEN. OPERA HOUSE (W. R. Gill, manager): Myrtle Ferns (local) drew well and pleased 3. Christie-Baird Stock 8-10 in Under Two Flags, The Heart of Virginia, and Gettysburg, pleased light houses.

GILDTOWN. CITY HALL (Gould and Gates, managers): Stetson's U. T. C. 8; large and pleased audience. Humpty Dumpty 16. Kennedy's Players 22-27. Christy and Baird's Vaudeville co. 29-Aug. 3.

BOULTON. OPERA HOUSE (W. T. French, manager): Excel's New Humpty Dumpty Co. 2. The Actors' Holiday 12.

MASSACHUSETTS.

NORTH ADAMS. VALLEY PARK THEATRE: The season continues successful, and the opera co. will be continued there as long as the fine weather lasts; Hattie Richardson has been added as prima donna. The Chimes of Normandy will be presented week of 15-20.—ITEMS: Harry C. Browne has signed for next season with the Daniel R. Ryan co. The Richmond Theatre will open Aug. 2 with Primrose and Dockstader's Minstrels.

BOURLAND. OPERA HOUSE (L. Drayton Bates, manager): Dark.—ITEMS: At K. C. picnic at Hartsuff Park, Aug. 10 there will be high-class vaudeville, headed by Frank E. Minzey, of the Castle Square Theatre, Boston. Many local theatregoers went to Mayflower Grove this week to see the New York Vaudeville co.; fair performances.

MARYLAND.

HAGERSTOWN. Allen's New Orleans Minstrels under canvas 9; large audience pleased.—Lloyd and Genter's Repertoire co. opened for a week under canvas 8 to large audience.

MICHIGAN.

TRAVERSE CITY. STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Mabel and Ethel Strickland co. in My Friend from India 6 pleased large house. Ebbon's Comedians 11-13 canceled.—CITY OPERA HOUSE (William Murrell, manager): Dark.

MANISTEE. ORCHARD BEACH CASINO (Matt Kunell, manager): Franklin Stock co. 4-6 in Faust to crowded houses. Ebbon's Comedians opened for a week 7 in The Mixed Telegrams to S. R. O. Hits were made by Bessie Clifton and Harris' educated dogs.

CALUMET. THEATRE (John D. Cuddihy, manager): Myrkle and Harder co. 2-4; small business. Plays presented: Princess of Patches, Knobs o' Tennessee, and For Congress.

SAULT STE. MARIE. SELKIRK'S THEATRE (M. W. Selkirk, manager): Mabel and Ethel Strickland in My Friend from India 3; excellent co.; good business.—ITEM: Selkirk's Theatre has been completely and thoroughly redecorated at considerable expense.

SAGINAW. LAKE VIEW CASINO (Samuel Mittenthal, manager): Boggar Prince Opera co. in Said Pasha 8-11, and Snow Ball 12, 13; crowded houses; co. good.

PETOSKEY. GRAND OPERA HOUSE (Guy M. Harwood, manager): My Friend from India 10. Jim Long Stock co. 15-20.

BIG RAPIDS. CITY OPERA HOUSE (C. H. Wilber, manager): Mabel and Ethel Strickland in My Friend from India 4 pleased fair business.

MARQUETTE. OPERA HOUSE (E. S. Rice, manager): Imperial Dramatic co. 15-20.

OSCODA. SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Lyceum Stock co. 30-Aug. 3.

MINNESOTA.

ROCKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): North Brothers 1-6; large houses pleased. Repertoire: Princess Virgie, Our American Cousin, Camille, Turned Up, Farmer Allen, Uncle Tom's Cabin, and Paradise Regained.

FARIBAULT. ITEM: Dorothy Girard, who has been spending the Summer at her home here, will leave for Chicago next week to begin rehearsals of the Girard Theatre co., that will open its season Aug. 19 at Galesburg, Ill.

AUSTIN. OPERA HOUSE (Schlenker and Co., managers): Lorin J. Howard 8-13 canceled.

MISSOURI.

WARRENSBURG. PERTLE SPRINGS CASINO (O. H. Christopher, manager): The Stock co. gave a good presentation of Ten Nights in a Barroom June 31-6. Willard Bushell as Joe Morgan did clever work. Charles Lawrence as Samuel Switchel, Jack E. Voss, and James K. Dunseith also did well. Clever specialties were introduced by May Pfaff and J. Mike Dougherty. This was the banner week of the season. At the matinee 4 there were over 1,000 paid admissions, and at night the attendance was 1,627. The Bowery Waif 7-13.

NEW YORK.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): Majestic Stock co. played to large business 8-13. The Ironmaster was given the first half in an excellent manner. The play was handsomely staged by William Charles Massen, who has won high praise for his cleverness in this line. Arabian Nights, presented the last half of the week, was well received. Lawrence Grattan, Kathryne Browne, Louis Albion, Leola Mayo, and Adele Lane have gained great popularity by their uniformly good work in the several productions. Kate Jepson, who has many friends in this vicinity, is also a favorite. Moths and Little Lord Fauntleroy 15-20.—ITEM: Little Nettie Dagwell, a talented young local singer, and a sister of Aurie Dagwell, the vaudeville artiste, has appeared in specialties during the Majestic Stock co.'s engagement and has scored a hit.

ALBANY. HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Conquerors was produced 4-6 by the Jacobs Stock co. and made such a hit that by special request it was repeated 8. The Lady of Lyons was the bill 9, 10. My Partner 11-13. Sapho 15.—PROCTOR'S (F. F. Proctor, manager; Howard Gresham, resident manager): Forbidden Fruit 4-6 served to please large houses. Caste, preceded by An Engagement, was presented by Section F 8-10. The part of Eccles as played by Robert V. Ferguson was a fine piece of acting, and he had good support. Gloriana 11-13.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Large audiences saw the stock co. 8-13 in Cumberland, 61. Amelia Gardner was, as usual, excellent. M. L. Alsop handled the part of Gordon Grayne in a masterly manner. Praise is due the rest of the co. for their general good support. Michael Strogoff 15-20.—LYCEUM THEATRE (A. E. Wolff, manager): U. T. C. was presented by the stock co. 8-13 to fair houses. Madame Sans Gene 15-20.

ELMIRA. BORCK'S GLEN PARK (Henry F. Dixie, manager): The Herald Square Opera co. continues to draw enormous crowds. Olivette was sung 4-6 and Fra Diavolo 8-10. Excellent work is being done by Frank French, John Read, Harry Nelson, Harry Lane, Leo Goodstadt, Charles Sebut, Etta Stetson, Lizzie Gonsales, and Jessie Maury. La Mascotte 11-13.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Dark.—ITEM: Thomas H. Buckingham, of this city, has recovered damages from Forepaugh and Sells Brothers' Circus for being thrown from his carriage a year ago last June, when his horse became frightened at some elephants belonging to the circus.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Kilties' Band 31.—BROADWAY THEATRE (George L. Coriss, manager): Dark.—ITEM: Caitlin Valdu, of New York, is summering here, and intends to give several concerts during her stay.

TONAWANDA. UNION OPERA HOUSE (P. W. Barry, manager): Joshua Simpkins 10 was well received by large house. Allan Villair co. 15-20.—WEED'S OPERA HOUSE (Alex Weed, manager): Dark.

SYRACUSE. VALLEY THEATRE (H. S. Daniels, manager): The Valley Opera co. did Patience fairly well 8-13 and drew good houses. Grace Hazard, who is easily the star of the co., scored another success in the name part.

ONEONTA. NEW THEATRE (F. W. Lloyd, manager): Packard Comedy co. in Mable Heath 12.

NORTH CAROLINA.

SHELBY. RIVERSIDE CASINO (W. W. Moore, manager): Welch-Francis co. 8-13 opened to good house; audience pleased.

NORTH DAKOTA.

GRAFTON. GRAND OPERA HOUSE (H. L. Haussmann, manager): Dark.

OHIO.

NEW PHILADELPHIA. Clara De Forest, A. Sigfried, with a co. consisting of Harriet Richards, Irene White, Ethel Peterson, and Lizette Spier, gave performances here 1-6 under a tent called The Electric Theatre. The performance consisted of living pictures and Poses Plastique.

TOLEDO. EMPIRE THEATRE (L. H. Garson, manager): The stock co. closed its season 13, producing the last week Moths; benefits were given during the week for Mr. Vizard, Mr. Dean, and Miss Rand; business good. C. M. EDSON.

PIQUA. MIDWAY PARK THEATRE (C. C. Sank, manager): Carner Stock co. continues to please large crowds. The Blue and the Gray was given 6. The Octoroon 8-10. The Fatal Message 11-13.

OREGON.

BAKER CITY. BAKER OPERA HOUSE (George L. Baker, lessee and manager): Dark.—NEW COLUMBIA (C. Miller, manager): Opened for the Summer with the Miller Dramatic co. in The Blue and the Gray, pleasing large houses.

SALEM. TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Griswold's U. T. C. delighted large audience 3. Lost in New York (local) 5, 6; good performances.

LA GRANDE. STEWARD'S OPERA HOUSE (D. H. Steward, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO. OPERA HOUSE (J. H. Warren, manager): May Stewart co. in Pygmalion and Galatea 5; good performance; light business account hot weather.—ITEM: Miss Stewart's parents reside in El Reno.

PENNSYLVANIA.

LANCASTER. CONESTOGA PARK THEATRE (A. E. Reist, manager): The Columbia Comic Opera co. in Billee Taylor pleased large audiences 8-13; Charles N. Holmes as Billee Taylor, Franklin Fox as Captain Flapper, John A. Dewey as Sir Mincing Lane, Mountjoy Walker as Ben Barnacle, Claude Amsden as Christopher Crabb, and Carlotta Gilman, Ruth Lattimore, and Lulu Harris in the female roles, were all good; the work of the chorus deserves special praise; between the acts Mountjoy Walker gave a clever specialty. The Bohemian Girl 15-20.

WASHINGTON. LABO THEATRE (F. R. Hallam, manager): George F. Knowles Opera co. continued 1-6; business light on account of the extremely hot weather. The bills were Fra Diavolo, The Chimes of Normandy, and The Mikado.—ITEM: Phinney's United States Band gave a free open air concert here 8. The band was brought here by popular subscription by the business men of the city. A large crowd gathered.

WASHINGTON. OPERA HOUSE (J. W. Munnell, manager): Lyric Theatre Opera co. 4 in La Mascotte; fair house; audience pleased.—ITEM: Ned Walton, the tuba soloist, has purchased an interest in Cullane, Chace and Weston's Minstrels and will leave for New York this week to prepare for the opening of the season.

ALTOONA. PARK THEATRE (E. W. Marks, manager): Clara Turner Stock co. closed a successful six weeks' engagement 6. Topack and Steel's Minstrels opened for a week 8 to good business.—WOLF MOUNTAIN PARK: Penn's Minstrels closed a two-week's engagement 6 to medium business.

NEW CASTLE. ITEMS: Charles L. McCleary, electrician in Payton's Theatre, Brooklyn, is spending his vacation at his home here.—The Mikado Club have discontinued rehearsals until Sept. 1. Allan W. Urnson, stage manager of The Mikado Club, will leave 18 for an extended trip to New York and Boston.

ERIE. C. W. Park's Dramatic co. opened for a week 8 under a tent, presenting The Two Orphans. Ten Nights in a Bar Room, Dr. Jekyll and Mr. Hyde, Why Jones Left Home, Tom Sawyer, East Lynne, and U. T. C.; attendance fair.

WILLIAMSPORT.—VALLAMONT PAVILION (J. A. Brosius, manager): Vallamont Stock co. 8-13 in The Belle of Richmond and Before the Honeymoon; S. R. O.; appreciative audiences.

POTTSVILLE. TUMBLING RUN SUMMER THEATRE: Brandon and Arlington's Georgia Minstrels reopened the "Run" 4 to big business, and continued 8-13 to fair business; pleasing performances.

BENNO. KANE'S THEATRE (John T. Kane, manager): Dark.

GREENSBURG. KEAGGY THEATRE (R. G. Curren, manager): Dark.

TENNESSEE.

MEMPHIS. LYCEUM THEATRE (Frank Gray, manager): Martha, as sung by the Boston Lyric Opera co. 4-6, proved pleasing. Boccaccio 8-10 was attended by the largest house of the season. The comedy work of Jack Henderson was the feature. Margaret Baxter joined the co. 8. Maritana 11.

TEXAS.

HOUSTON. AUDITORIUM: The Olympic Opera co. 1-6, presenting Cavalleria Rusticana and Said Pasha, closing a seven weeks' engagement for this co., the most successful season of Summer opera ever given here.

WACO. WEST END PARK THEATRE (Zeke Schwartz, manager): The Auditorium Stock co. presented The Mascot and Why Jones Left Home 1-6; satisfactory business.

EL PASO. MYARS OPERA HOUSE (W. J. Rogers, manager): Dark.

UTAH.

SALT LAKE CITY. SALT PALACE THEATRE (M. E. Melvey, manager): Wilbur Kirwin Co. opened in The Mikado 1-6; houses good. Miss Hollis was out of the cast owing to a slight illness. Her part once and voice were much missed. Messrs. Schultz, Huff, and Kohnle were excellent. Miss Kirwin sang Yum Yum very sweetly. In the Auditorium Theatre the living pictures have drawn great crowds.

VERMONT.

FAIR HAVEN. POWELL OPERA HOUSE (John Powell, manager): Alice Valliere co. in A Parisian Romance, A Hero in Rags, Under the Black Flag, The Island Prince, Dr. Jekyll and Mr. Hyde, and The Two Orphans 8-13; good co.; fair audiences.

BENNINGTON. OPERA HOUSE (G. Hamlin and Wood, managers): Regular season will open Aug. 22 with The Little Minister. As preliminary date, Primrose and Dockstader's Minstrels will appear Aug. 3.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Kilties' Band 26. Gorton's Minstrels Aug. 15.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Lady Windermere's Fan by the Giffen Stock co. 8-13 is the best bill this splendid co. has as yet offered; large crowds have been the rule at each performance.—ITEM: Manager Thomas G. Leath, accompanied by his sister, is away on a two months' trip. He is now taking in the Pan-American, and from there he goes to Milwaukee for the Elks' Convention.—Corbin Shields, a local playwright of local fame, is at work on a new drama.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Ansbach, magician, 12.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittner co. continues at this house. Plays presented 1-6: The Devil's Mine and A Man from the West; large attendance.

WISCONSIN.

WEST SUPERIOR. GRAND OPERA HOUSE (C. A. Marshall, manager): Myrkle-Harder co. June 27-29, presented to good business The Counterfeiters, Knobs o' Tennessee, A Man of Mystery, For Congress, The Tide of Fortune, and A Runaway Wife. Gilney Stock co. 8-13.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): Lew Silvers' play, In Tennessee, was produced by the Summer Stock co. 6 to large audience and scored a success. Camille 15-20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Hoyt's Players gave Midnight in Chinatown 4 to a good house.

LA CROSSE. THEATRE (J. Strasilipka, manager): Neilsen Sisters in repertoire 1-6; fair business.

NEW LONDON. GRAND OPERA HOUSE (G. F. Lutsey, manager): Dark.

WAUSAU.—GRAND (C. S. Cone, manager): Dark.

CANADA.

WINNIPEG, MAN. THEATRE (C. P. Walker, manager; Charles E. Lindsay, resident manager): Richards and Pringle's Minstrels 1; big business; audience pleased. Boston Lyric Opera co. 29-Aug. 3.—AUDITORIUM SUMMER GARDEN (C. W. Henback, manager): International Opera co. July 1 indefinite, opened in Erminie; co. capable; co. improved as week went on. The Merry War 5. Cavalleria Rusticana 11. Praise is due to Musical Director Joseph Fressl. Edith Hutchins, Rhys Thomas, Harry Llewellyn, Dolores Hawley, and Joseph Fredericks deserve mention.

ST. JOHN, N. B. OPERA HOUSE (A. O. Skinner, manager): Castle Square Stock co. in A Convict's Daughter 2; business and performance fair. Co. closed suddenly 3; an unappreciative public the cause. Raymond Gilbert in Monte Cristo S; good business and performance.—MECHANICS' INSTITUTE (R. J. Wilkins, manager): Dark.

QUEBEC, QUE. TIVOLI GARDENS (A. A. Charlebois, proprietor; E. W. Varney, manager): Wilbur Opera co. opened 8 in Fra Diavolo to very large audience. Vaudeville was introduced between the acts by Baby Arline, Helen Gardiner, Helen Pingree, and Post Mason. The Bohemian Girl 10, 11. La Mascotte 12, 13.

SYDNEY, N. S. ROYAL OPERA HOUSE (J. D. McIsaffe, manager): Pan-American Circus 6; performance fair.

LETTER LIST.

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WOMEN.

Ashley, Anna, Lillian Andrews, Myrtle Arlyngton, Garry Ames, Anita Austin, Margaret Anglin, Minnie Ashley, Nita Abbott, Belle Ashlyn, Annie L. Arthur, Clara Adams, Evelyn Archer, Frances Arthur, Langtry Ashton.

Bernard, Ada, May Buckley, Edith Benrimo, Vivian Blackburn, Mrs. Harry Buchanan, Eugenie Blair, Grace Beebe, Lillian Bayer, Margaret Baxter, Muriel Brooks, Louise Beaudet, Mrs. G. L. Busk, Desda Berenud, Mabel Blake, Mamie Barber, Edna Burchill, Bessie Beardsley, Odette Bordeaux, Emilie Benner, Leslie Bingham, Mrs. Beresford, Jane Burby, V. Becare, Eleanor Burton, Kate Bloodgood, Jessie Bonstelle Mrs. Harry Beresford, Rose Bernard, Louise Bates, Edith Blair, Edna Barclay, Ethel Brander, Hattie Bernard, Mrs. Eddie P. Brown, Pern Belle, Julia Byron, Emily Beaupre, Mrs. Bostwick, Lillian Burkhart, Kate Bertram, Marie Buchanan, Mae Beban.

Clement, Laura, Georgia Cain, Lila Converse, Jeanne Caskie, Blanche Campbell, "E. C." (telegram), Gladys Carlyle, Eleanor Carey, Mrs. Geo. Cohn, Maude Lyle Courtener, Mrs. William W. Cameron, Georgia H. Cameron, Bessie R. Campbell, Virginia Chaffee, Arnt Carver, Mrs. J. C. Crockett, Bernice Childs, Attalie Claire, Rose Coghlan, Maud Calvert, Blanch Chapman Nora Carlyle, Henrietta Crossman, Jeannette Campbell, Alice Clark, Marguerite Clark, Marie Curtis, Coralie Clifton.

De Beau, Marie, Emma Dunn, Mae Duboise, Iza Brewer Davis, Mrs. Reginald De Koven, Queenie Davis, Jessie B. Davis, Beatrice Dunbus, Anne Dale, Helene Du Carte, Alexandria Dagmar, Loran Dreux, Dorothy Dean, Bertha Davis, Edith De Graff, Mrs. Jas Dunnaugh, Mrs. Davis, V. Dolaro, Maud R. Davies, Elise De Wolfe, Zelia Davenport, Kath. Dunning, Marion Dean, Bertha Darel.

Elgener, Christine, Carrie Ezier, Bertha Earle, Hilda England, Rose Earle, Mr. and Mrs. Will Elsler, Mrs. Richard Earle, Minnie Emmett, Jenny Eddy, Margaret Erskine, Maxine Elliott, Maud Evans.

Franklyn, Beth, Rose Flynn, Helen Ford, Nellie Floredo, Mrs. A. Farnum, Eleanor Franklyn, Millie Fulmor, Trixie Friganza, Mrs. W. Farnum, Laura Fletcher, Mr. and Mrs. Thos. Forske.

Gray, Ruth, Mary Green, Mrs. Wm. Griffith, Maybelle Gillman, Kath. Germaine, Carolyn Hustes Graves, Florence Gerold, May Goesche, Margaret Gallagher, Alice Gray, Lulu Glaser.

Hamilton, Kitty, Nan Hewins, Madge Henry, Beryl Hope, Maud E. Hall, Angela Huby, Bessie F. Hegler, Alice Hunt, Benji Harrison, Louise Hollister, Pauline Hubbard, Laura Haigler, Ethel Hunt, Florence Harvey, Annie Harrison, Mrs. Chas. Holmes, Mrs. John B. Hadin, Maud Hosford, Emilie Herbert, Florence Harris, Edith Howard, Ethel Heywood, Kittie Hawkins, Mrs. G. E. Hunt, Beatrice Hamilton, Pauline Hall, Artie Hall, Mary Hall, Vashti Hollis, Percy Heswell, Louise Hanniston, Effie Hamilton, Josie E. Haywood, Ida Hamilton, Mrs. Arthur Howard.

Irwin, Flo, Margaret Illington, Bella Irving.

Johnson, Kate, A. Jackson, Hattie Joselyn, G. Jones, Helen Jewell, Miss Johnston, Alice Johnson.

Kingsbury, Mamie, Kath. Kidder, May Keenan, Grace M. Knight, Maud Kelso, Florence Kahn, Emma Krause, Ella Kerr, Kath. Keenan.

Leland, Bertha, Belle Lester, Jeffreys Lewis, Christine Langford, Lucille La Verne, Morgia Lytton, Lena Lorraine, Mrs. Von T. Labadie, Jessie Livingston, Viola Lee Potter, Millie Leroy, Nina Lejeune, Mrs. Robt Litt, Helen Lorn, Mrs. C. Lardinois, Aida Lawrence, Marie Leslie, F. E. Lincoln, Alberta Lee, Bonnie Lottie Nemoh Lamison, Gilberta Leatock, Mrs. Robt Lower, Madeline Lack, Mildred Lawrence.

Moore, Anna Boyle, Ella Miller, Bertie Gray, Mrs. Chas. Mitchell, Sadie Martinot, Marion Manola, Sylvia Murdock, Allie Marshall, Bertha Montclair, Payne S. Mason, Max Mackenzie, Eloise Mortimer, Clara Morris, Gertrude Murray, Estelle Louise Mann, Jessie Mayes, Ethel Morton, Ada McIntosh, Josephine Morse, Margaret Mowatt, Adeline Mann, Lizzie Morgan, Phila May, Lillian Maynard, Rose Melville, Grace M. Lood, Lydia McIntyre, Josephine MacMahon, Ruth Macan, Caroline McClain, Mrs. C. F. McCarthy, Florence Mosher.

Nelson, Florence, Marie Nelson, Mrs. Fred'k Nibbs, Cecil Neilson, Hortense Neilson, Lillian Nordica, Viola Niles, Ida Nicholas.

O'Neil, Maude, Helen Ostilon, Mrs. C. A. Orr, Marion Osmon, Merel Osborne, Madge Otis.

Price, Nellie, Frances Palmer, Nancy Poole, Belle Pringle, Dora Paige, Mable Paige, Pettes Kate Purnell, Florence Patton, L. Powell, Alice Pennoyer, Estella Pitt, Cora Proctor, Estelle Pitt, Edith Pollard, M. Power, Olive Porter.

Rehfeld, Miss, Amelia Raymond, Clara Rainford, Pattenson, Redding, Ellen Rowland, Margaret Rea, Lila Reynolds, Mrs. Wm. Robyns, Emile Rigl, Lilly Rhodes, Etta Robinson, Blanche Ring, Fannie Rice, Nora Reynolds Rice, Miss Rae, Mrs. Henry Rattenbury.

Sanger, S. Lillian Stanford, Marguerite Sylva, Evelyn Stanfield, Gertrude Saye, Mrs. Parker Stanley, Mrs. A. J. Shrigley, Eleanor Smart, Estelle Shields, Hild, Stone, Rose Snyder, Miss Sorner, Florence Stone, Georgie Josh Sullivan, Helen Smith, Mabel Sutter, Josephine Sabel, Lillian Sullivan, Lola Seeley, Marie Stanwell, Miss Sol Smith, Bobbie Stewart, Mabel Sullivan, Edith St. Clair.

Thorne, Beatrice Rose Thorne, Miss L. Townsend, Bertha Tiernan, H. Tressait, Clara Thropp, Joy Thal, Jessie Thompson, Helen Tran, Freja, Bella Theodore, Lola Tabor.

Vaughn, Vivian, Mark Van Tassel, May Valentine, Grace Van Studdiford, Kittie Vincent.

Wood, Ella, Hugh, Grace White, Bertha Wilson, Grace Wood, Estelle Wilmere, Jo K. Wallthew, Jessie Wallace, Estelle Wheeler, Maria Wilson, Hilda Warren, Antoinette Walker, Agnes Wayburn, Rita Washburn, Alma Whitsell, Alice Ward, Lillian Wright, Rebecca Warren, Laura Wise, Estelle Wilk, Mattie Wilson, Cora Williams.

MEN.

Ankermuller, Arnold, Louis Andrews, Agt. Jefferson Comedy co., Harry Askin, Louis Aldrich, W. C. Anderson, J. E. Amory, J. F. Arnold, Wm. Ashcroft, Edward Ames, Geo. Andrews, Frank B. Arnold, Carl Ahrendt, Ray Alton.

Barnes, Neil, W. A. Brady, J. F. Burch, C. J. Burbridge, Chas. W. Burch, Jos. O. Barrows, John F. Byrne, Thos. Babcock, Harry Blanchard, Alden Benedict, Arthur Bruce, Fred Bond, W. C. Boyd, Frank Bassell, Chas. Boyle, Fred J. Bates, Phil. Bishop, Geo Bernard, Walter Beasley, Willis E. Boyer, Mr. Barton, Geo. Beauchamp, Mr. Bilmin, Ralph E. Barnham, Alfred Becks, Clement Bainbridge, J. M. Byrnes, Augustus Balfour, Donald Bowles, Chas. Bigelow, J. F. Burke, Geo. F. Bond, Arthur Berant, C. W. Butler, C. Bolden, Harry Beresford, Willis Boyer, W. G. Balfour, Geo. Boyden, Bruce Bradley, Winnifred Blake, Ned C. Bates, Charlie Brower, Aubrey Boucicault, F. D. Bryan, A. A. Busbee, Frank Barry.

Clark, Downing, Chas. Chase, Chas. S. Carson, C. J. Clarke, Conrad Cantzen, Edwin H. Carroll, William Cameron, Russell Crawford, Chas. D. Coburn, Creston Clark, Frank Curtis, Frank D. Cowie, S. W. Coombs, J. H. Cook, M. S. Collins, Walter Clifford, W. B. Clark, W. H. Currie, Luke Cosgrave, J. A. Cameron, Wm. Cullington, Jos. P. Carey, Geo Chenet, Maurice Costello, Eugene Cowles, Geo. W. Cavanaugh, W. F. Crossley, Henry Chesterfield, Will M. Cressy, Mr. Campbell, Clay Clement, John Crawford, Eugene Clark, William Graham, Harvey J. Character, Geo. Clarke, W. F. Clifton, Frank Cahlff, Mr. Coyne, Mr. Childs, Philip S. S. Comes, Geo. Clark, Criterion Stock Co., Harry Comon, Ralph E. Cummings, H. R. Cory, Cole and Johnston, Sam I. Chadwick.

Davis, Geo. D., Jeff. De Angelis, Harry De Souchet, Chester De Vonde, Arthur Deagon, H. Reese Davis, Davidson Stock Co., Lew Donnettie, Oscar Dane, Hal Davis, Frank S. Deardurff, Ed. Dwyer, C. W. Daniels, Robert Downing, Arthur Donaldson, Leo. Dietrichstein, Tunis F. Deane, Ed. Dean, Frank De Vernon, Harry DeLong, A. G. Delamater, Chas. F. Dodge, A. C. Dellwyn, H. N. DeVoe, John Dunsmuir, Dan Desmunes, Du Bois, Jno. W. Dunne, Edw'd Dunn, F. J. Daly, Harry Driscoll, Frank Deshon, David Darr, Frank David, Chas. H. Drew, J. H. Dick, J. Del Vecho, Frank DeCum.

Eberle, Eugene F., Harry Evans, Fred Eckhart, Billy Emerson, Arlloni E. H. Elder, E. V. Evans, A. C. Elder, Thos. Evans, Ferdinand Eberhardt, Gerald Emerson, J. K. Emmett, Wm. Emerson, R. J. Erwood, Victor J. Erhart, G. Harris Eldin, Billy Emerson.

Fisher, Mr., Neil Florence, Alfred Fisher, Arthur Fisher, Chas. L. Fallon, Wm. or D. Farnum, Owen Fawcett, Chas. K. French, Hugh Ford, Geo. Fisher, Dick Ferris, L. Ferris, Chas. E. Flynn, Cornelius Fellows, W. H. Fitzgerald, Stuart Fulmer, J. M. Farnum, Edwin Felix, Walter Fessler, Hugh Flaherty.

Graham, Mr. and Mrs. Robert, Frank F. Goss, W. H. Garrison, Joe. J. Gibson, Thomas J. Gibney, W. L. Gleason, Jules Grau, Taylor Granville, Russell Graham, Gibney Stock Co., Jno. Griffith, Geo. F. Golden, C. A. Gentry, Wm. F. Gill, Louis Girard, Allan J. Grant, Guy Ross, Thos. Gordon, Jules and Matt Grau, T. W. Goodwin, Chas. E. Gilson, John Gillies, Edward Garvis, W. T. Gaskell.

Herrman, Leon, M. W. Hanley, Maurice Hall, H. C. Hingston, Regan Hughston, H. G. Hamilton, E. L. Hyman, Geo. Haynes, Arthur Hoops, Frank Hawley, Harry Holden, Frank Hopkins, Alfey Herrington, Thurston Hall, William Hess, Chas. K. Harris, Brooks Hooper, Lew Hawkins, The Four Hills, David Hayman, Sheridan Holmes, Geo. A. Holt, Howard Dorset Co., W. S. Hanner, Jos. Hart, Wathey Hydes, Herbert and Willing, J. Eugene Hall, Ben Horner, A. C. Hildorf, J. F. Howe, Mitchell Hunt, Frank Herwig, Max Hooper, Alf. Hampton, Jefferson Hall, J. C. Henderson, Matt Hanley, F. Mortimer Harris, Eric Hope.

Imperial Dramatic Co., Henri Carter Irwin, Fred Irwin, Isham's King Rastus.

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Ladell, Harry, Frank Lander, Geo. Le Soir, J. Lunde, Harry Lynton, Thos. S. Lowell, D. E. Lester, N. Sheldon Lewis, John Lodge, Walter P. Lewis P. Lewis, Clifford Leigh, J. J. Leyburne, Nick J. Long, Geo. W. Larson, E. W. Lewis, Chase and Lister, Jas. F. Lee, Geo. Lowe, Wm. Lytell, M. Lorenz.

Morley, Victor, Eddie Mayo, Frank Martineau, Geo. Marion, Frank Munnell, Frank Moorhaut, J. E. Murray, Mgr. Burroughs Stock Co., David Murdock, Melville and Stetson, Mgr. Allan Villar, Henry Miller, Jas. W. Morrissey, Louis Mann, Denny Mullin, P. W. Murphy, Dave Morrisey, Chas. P. Morrison, William Malley, Wm. D. Mann, L. G. Morrison, John Mahone, Ramsay Morris, Lewis Morrison, Harry Morris, T. S. Martin, John Matthews, Lawrence Marston, Fred and Marie Murphy, W. D. Mann, Tony Murphy, Phil Michaels, Albert Muller, Ed. Murphy, E. K. Moulton, William Morris, Sam Maurice, Sam'l A. Mckel, Dan Mason, Mgr. Hanlon's Superbas, John Moeller, Langdon Mitchell, Don Merrifield, J. K. Murray, Patton McCauley, Harry Alvin Mack, Tom McGuire, Chas. McCarthy, W. H. Macdonald, William Kellar Mack, William Arthur McGuire, Jas. K. Mac Curdy, Andrew McPhee, Chas. W. McMannon, W. A. McConnell, E. C. Mack, Ed. McDowell, McMahon and King.

Northrup, H. S., Chas. E. Nixon, Robert Nell, Chas. Nuckols, Ferd. Noss, J. Bert Nunn, Louis Nethersole.

Owen, Wm., Rich'd Obee, F. O'Borne.

Powell, Frank, Tyrone Power, J. Harry Proctor, Wm. Puhlman, Francis Powers, I. S. Polk, W. H. Pascoe, Jas. Pilling, E. S. Parker.

Quilter, Richard, Dan Quinlan.

Rex, Roland, Geo. H. Rareshide, W. Henry Rudolph, Horace Raulton, Andrew Robson, Hans Roberts, Alfred Rowland, Sam T. Ryan, Seymour Rose, David Rivers, Clarence Rogerson, Arthur W. Row, Rowe King Stock Co., Dan'l Ryan, Cyril Raymond, Dean Raymond, Albert Robins, J. K. Roberts, Wm. Robyns, R. A. Roberts, W. L. Roberts, E. Milton Royle, Chas. Rosskam, Hal Reid, John W. Ransom, Philip Ray, E. Rivarz, Phil. Robson, Fred'k Ranken, John H. Benger, Al. Rhinestrom.

Sellers, Harry,

LETTERS TO THE EDITOR.

About Leading Men.

BOSTON, July 10, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In your valued, honest and respected journal, on July 6, 1901, there appeared a clever and well observed article written by Edwin Mordant regarding leading men and their standing to-day among New York city managers. Mr. Mordant is entirely right. As a man who follows the theatre closely, who has been a dramatic critic in his time, and who now travels much, I have seen many, many examples of just what Mr. Mordant states in his letter, and have marveled why some of the men under dominant managers do not take leave about the provinces and see some of the work being done.

Down in the maritime provinces last January there was a company called the Truss Stock company, and every member of the organization was worthy of a metropolitan hearing. I don't remember a name now, but the leading man was possessed of a wonderful amount of repose, a great deal of magnetism, good looks, a pleasing voice, was well groomed, and, in short, seemed better suited to fill the position than any leading man I have seen in New York or Boston; and yet doubtless he has never been heard of by one of these metropolitan managers. There also was a young actor at the head of a repertoire company called the King Dramatic company, touring New England. I saw him play several parts one week last season. His personality is charming, and his work artistic. He would be an excellent find for a first-class engagement. I have seen at least a dozen young men during the past theatrical season quite as excellent, while on the other hand the season gone brought to Boston many Frohman companies, headed by leading men tall in stature but showing in every point of their work a tremendous amount of training that they must have been subjected to in order to be capable of presenting an acceptable performance, as most of them lacked feeling and heart. What a mistake this all is! The right men are not being pushed forward to fill up the places that are bound to be left vacant when the passing of our truly good actors comes.

In a way the modern novelist is responsible for this condition. He or she insists upon describing heroes as long-legged individuals, and personally I have never seen a six-footer who could act. When the public read these novels and they are put into dramatic form, I presume the speculative manager feels compelled to engage long-legged leading men, whether they can play the parts or not. Name one actor in the country that you can call to mind as even approaching greatness, or who holds a first-class starring or leading position, who is above five feet ten and a half. Goodwin, Sothern, Henry Miller, Mansfield, Louis James, John Mason, William Faversham, E. S. Willard—are any of them extra tall? Yet I presume if those men were still struggling they would not be engaged for any of the dramatized novel productions.

Another great difficulty for the provincial leading man securing his New York opening is through the fact that managers are looking for big names—I suppose to draw their premiere house. They never stop to consider that the public likes novelty, and if the actor makes a good impression on the opening night that he will be as well known in New York city in a short time as some of those who have had their fling in the metropolis, and entirely through the ignorance or laziness of their employers. If there is ever an endowed theatre in New York city I trust that it will exclude from its roster the well-known actor who has had his opportunity, and give his provincial brother an inning to prove what he has learned through playing a large round of characters.

Alfred Ayres makes many sweeping assertions and proves how little he really understands the young actor of to-day. I have met many of them, and I find a vast improvement, both in regard to their moral and literary tone.

When a stock leading man is obliged to study from one to two long leading parts each week he is certainly gaining a great advance in rhetoric at its best, for most of the modern plays are written in the best of English, they are epigrammatical and charming; consequently they strengthen the literary taste and the actor feels a craving for only the best. Alan Dale, I think, is a friend to the young actor, and in reading his criticisms I have noticed that many times during the past two seasons he has pointed out the excellence of young actors playing on Fourteenth Street or at the past and gone Star Theatre, and has advised managers to look there for talent to strengthen their casts. I think Boston is favored with more good actors than New York city is, for we don't get all the original casts, and invariably the substitute is better. I think it is a subject that should be dwelt upon until some trials have been made, and I honor Mr. Mordant for speaking out and stating some plain and positive truths.

Yours very respectfully,

JOHN J. BEATIE.

As to Ophelia.

NEW YORK, July 14, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly grant a little space in the columns of your paper to one who, although not a member of the dramatic profession, is nevertheless a constant reader of THE MIRROR?

I was much surprised to read Hart Conway's "Estimation of Ophelia's Character," in the issue of July 13. It seems to me that the article is both unjust in substance and dangerous in influence, for the attack is rather upon Shakespeare's art than upon this most wretched and deject lady. If Ophelia be the selfish, unsympathetic and impure creature Mr. Conway would have us believe, her fate was deserved and consequently not pathetic. But that Shakespeare intended to make her lot one of the most pitiable of the results of Hamlet's fatal resolve, one has only to study the drama carefully. Hence what I write is rather in defense of our author than of his unfortunate heroine.

To begin with, Mr. Conway shows one thing only, by his lengthy and faulty discussion of Ophelia's speeches in the "mad scene"—namely, that this most loving of daughters was driven mad by the death of her father. Does this lessen her in your estimation? This very love for her father, which calls forth unswerving obedience to him, is the keynote of Ophelia's character. She must ever stand as the type of the obedient, loyal daughter, just as Desdemona stands as the type of the obedient, loyal wife. Unfortunately, the author of the article does not appreciate loyalty and obedience in a daughter, for he finds fault with Ophelia's promise to obey her father and refuse "to give words or talk with the lord Hamlet." Would he prefer the lady to slap her father's face and turn away with the words: "How dare you, sir, tell me how to behave toward the man I love?" It seems so, from what he says.

Then our critic asks, regarding Ophelia's attitude toward Hamlet when he comes to her while she is sewing in her closet, "Is such conduct the proof of deep, unselfish love?" You don't know anything about her conduct, Mr. Conway, for the poet does not tell you, but (granting that she says nothing) may you not imagine sympathy to be expressed in her eyes? If Hamlet is not really mad it is he that is cruel, in thus appearing before a sensitive maid and filling her, as he does, with terror and alarm.

Even the purity of the girl is assailed. Mr. Conway seizes upon the snatches of song she chants when insane, and says one may argue that they are proof of previous impurity. Surely they are not any more licentious than some of the speeches of Beatrice, Portia and other sane heroines of Shakespeare. And if they are, just picture to yourself the supreme pathos of it all—a maid whom the whole court respects as the type of chastity, bereft of reason, and uttering words which, in her sane days, she would have shuddered to have spoken.

But Mr. Conway does not stop here. He crowns all by his awful misinterpretation of the great scene between Hamlet and Ophelia. There is no more pathetic situation in all dramatic literature. Ophelia is forced not only to return the gifts Hamlet has given her in happier days, but to hear from the prince's lips that he never loved her. "I was the more deceived," is all she says. These are simple words (Shakespeare is always simple when he feels deepest), but what a world of pathos they contain! This is not "acting" on Ophelia's part—she has forgotten the presence of her father and the king, who are looking on—she does not remember them till Hamlet asks her where her father is—then she lies. Yes, she says he is at home, when she knows well enough he is listening to their words. But, reader, can you not forgive this child who is willing to lie to her lover in order to shield the father whom she so fondly dotes on? Does not Desdemona die with a lie upon her lips?

I shall not say more. The gentleman has twisted every speech upon which he has commented out of its true meaning. He has even destroyed the very problem of the drama. I can only hope that no future portrayer of the part will be so influenced by his remarks as to introduce any bit of pantomime or "business" which will in any way lead the audience to regard Ophelia as "cruel, egoistic, selfish, and unchaste." I am sure no actress can produce such an impression in speaking the words of the part unless she change them entirely. As regards the readers of the drama I have no fear, for I am sure every one with normal sense will look upon Ophelia as the type of the obedient daughter, "far too soft, too good, too fair to be cast upon the briars of this working day world."

Ever yours,

EDGAR A. WOOLF.

A Local Manager's Complaint.

ROCKLAND, MASS., July 13, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I wish to say a few words in regard to those managers of attractions who do not answer communications addressed to them in regard to dates, etc. Many of these same managers place ads. in THE MIRROR soliciting correspondence, and even then will take no notice of a letter. It is safe to say that in no other business is this discourtesy shown to the extent that it is in the theatrical business. How long would these men succeed in any other line of business if they allowed their correspondence to go unanswered in this way?

At this season of the year I keep up quite an extensive correspondence and the large number of letters that I never hear from is surprising. There are managers having desk room on Broadway to whom I have written this season as well as in seasons past that I have never heard from. Why does this state of things exist? If these managers are so rushed with business that they cannot attend to their correspondence they should engage extra clerks at once to attend to it. It surely ought to be a pleasure to decline time if they have none open, and postal cards are cheap and would answer the purpose in cases of this kind.

A great many managers think that if they have never played a certain town, or if it is unknown to them, that it is not worth playing. Now this is where they make a big mistake. This is the time when managers should be looking for new towns. The theatrical business in most of the cities of New England the past few seasons has been conducted in such a manner that I claim the chances for good business for many of the first-class attractions are better to-day in the smaller cities, provided the local manager protects his attractions and plays not more than one repertoire each month, than in cities where they play five and six weeks of repertoire in succession, and then when they have an open week book five and sometimes six one-night stands. I do not mean to imply that there are a great many of these smaller cities of which I speak, but there are some. Nevertheless, there is no excuse for this lack of courtesy among managers. I think that no manager, however high a position he may hold, can afford to cast his mail into the waste-basket unanswered.

Sincerely yours,

L. BRAYTON BATES,
Manager Rockland Opera House.

From "An Enthusiastic Barnstormer."

WATERTOWN, N. Y., July 4, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I regard the article of Edwin Mordant in your last issue as full of truth as an egg is full of meat. But leading men are not the only sufferers from lack of metropolitan reputation; to use a slang phrase, "there are others," and they are numerous.

The stock-in-trade phrase of the agent and manager reminds one of the scornful reply of the successful pugilist to his would-be antagonist, "Cully, go and get a reputation." The natural answer under the circumstances would be, "That's just what I want from you—an opportunity to make the reputation you tell me to seek elsewhere."

All these sophistries remind me of a short and sharp dialogue that once occurred between the autocratic Czar of Russia and an American.

"Sire," said the Yankee, "you ought to grant your subjects freedom."

"My subjects," replied His Haughtiness, "are not fit for freedom."

"And without freedom they never will be," replied the Yankee.

And so I say to the young leading man, heavy man and first old man: Brothers, be of good cheer, even if you are not metropolitan favorites, nor managers' pets. The profession owes you a living, even if you have to play an indefinite engagement at Horsecheads, N. Y. Thus you will not be entirely hiding your light under a bushel.

I remain, an enthusiastic barnstormer,

JOSEPH H. SLATER.

N. B.—Regards to Simon Slade, of The Sickle and Sheaf.

An Excellent Suggestion.

NEW YORK, July 12, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly permit me, through the columns of your widely-read journal, to make a suggestion to the members of the amusement profession in general?

I desire to respectfully suggest that all who are connected with our calling lay aside, as occasion permits, all books in good condition that they may feel they can spare, for the purpose of contributing at the proper time toward a library for the Actors' Home of America.

I refer only to such volumes as may accumulate in the ordinary course of reading, and not the purchase of books expressly for the library, as I presume all just and appreciative members of the theatrical world know that the best use they can make of their money is to join the Actors' Fund, or donate to the Actors' Home, and thus help to provide for their own rainy day, or that of a sister or brother professional.

Respectfully yours,

GEORGE MORTON.

Metamora.

NEW YORK, July 12, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In the Chicago *Inter-Ocean* of July 7 there appeared the following:

William Courtleigh, of the Lorna Doone cast, presented Manager Harry L. Hamlin last week with two rare old play bills of the elder Booth, chronicling his appearance as Metamora in Montreal and Toronto, Canada.

If such a programme as stated above exists I unhesitatingly pronounce it a "fake," as Junius Brutus Booth never acted the play in Montreal or anywhere else. Metamora was written expressly for Edwin Forrest, and the only person who acted the character up to Forrest's death was A. J. Neafie, and Forrest gave him permission to act it. Neafie was quite successful in the character. During the season of 1866-67 Edward Eddy acted Metamora in New Orleans, Sampler acted it in Australia, John E. McCullough attempted it, and Big Colonel Smith occasionally acted it in the small Western towns. But that Booth ever appeared in the character I am almost positive in denying; and furthermore I doubt if Junius Brutus Booth ever acted in Montreal.

COLONEL T. ALLSTON BROWN.

The Professor's Loss.

ALCAZAR THEATRE,
SAN FRANCISCO, July 8, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In the death of Louis Aldrich the profession loses one of its brightest and sincerest friends. Personally I never knew a truer friend. He was the "old reliable" of the profession, with a kindly manner to all and a vigorous method in doing all that had to be done. We shall miss him forever.

A memorial in some way should be the task self-imposed of every actor in this country. The writer will join in any such suggestions as may be forthcoming.

Sincerely,

EDWIN T. EMERY.

The Aldrich Home.

RAY FORTUNE, PRINCE EDWARD ISLAND, CAN.,
July 10, 1901.

To the Editor of The Dramatic Mirror:

SIR.—As members of the Actors' Fund from its organization most heartily do we indorse your suggestion to call the Actors' Fund Home "the Aldrich Home for Actors." Such a monument would be a well-merited tribute to one who possessed those qualities of mind and heart that made him a strong factor for the well-being of his fellow-man, and endeared him to all who were fortunate enough to know him.

Sincerely,

CHARLES PLUNKETT,
ADELAIDE PLUNKETT.

OBITUARY.

Harry Mann, business-manager of the Knickerbocker Theatre, died in Saratoga Springs, N. Y., on the afternoon of July 11, of Bright's disease. He was first attacked by the disease six months ago, and despite every effort put forward by his physicians to save him he grew steadily worse. Two weeks ago he went with his family to Saratoga. The change did not benefit him, and for several days before his death he and his relatives knew that he could not recover. Mr. Mann was born in Wheeling, W. Va., forty-two years ago. His real name was Emanuel Hayman—he being a brother of Al. Hayman and Alf Hayman. He received his education at the Norristown (Pa.) College, and before he reached the age of twenty he entered the theatrical business. His first experience as a manager was with Primrose and West's Minstrels. In directing the tour of this organization he was so successful that G. H. Haverly, then coming rapidly forward in minstrelsy, engaged him the next season as manager of his company. Later, when Mr. Haverly brought over the Mapleson Opera company, Mr. Mann was made business-manager of that brilliant organization. He went with Mr. Haverly to the Fourteenth Street Theatre, when Mr. Haverly took that playhouse, and remained there as business-manager until the failure of his employer. Later he had the management of the Fifth Avenue Theatre and the Madison Square Theatre. Mr. Mann's next undertaking was in company with Augustus Pitou in putting forward W. J. Scanlon as a star. After a successful season Mr. Mann sold his interest in the enterprise and became manager for Evans and Hoey. He piloted these stars over the country for five years and then resigned his position to become the resident manager of Columbia Theatre, San Francisco. Later he managed the Baldwin and the California in San Francisco, and about twelve years ago he came East and in the Spring of 1896 assumed the business direction of the Columbia Theatre, Brooklyn. When Abbey's Theatre passed into the hands of Mr. Hayman and was rechristened the Knickerbocker Mr. Mann was installed as business-manager, and he retained that position up to the time of his death. Mr. Mann's wife and daughter and two of his brothers were at his bedside when he passed away. On Saturday the remains were brought to New York, and on Sunday morning the funeral services were held at Mr. Mann's city residence in West Eighty-fifth Street. The interment was made privately in Woodlawn Cemetery.

Charles Melville, the noted old-time minstrel and manager, died at his home in Newark, N. J., on Wednesday, July 10, after a long illness with Bright's disease. He was about sixty-five years old and had spent nearly all his life on the stage and in theatrical management. In the early days of minstrelsy he became famous as a ballad singer, and toured with several of the prominent companies of the time. When Colonel T. Allston Brown sent out Charles Arnold in Hans the Boatman Mr. Melville was the advance agent of the company. He was at one time business-manager for Shook and Palmer. The funeral took place on Friday morning from his late home and the remains were buried in Woodlawn Cemetery, Newark.

Mrs. Christine Roberts, who was known professionally as Jennie Engle, died at her home in this city on July 3. She was an aunt of William and Helena Collier and was widely known among the members of the profession. For many years she played important roles with Tony Pastor's company, and in recent seasons she had traveled with various road companies. She made her last public appearance on Sept. 22 at the Grand Opera House, in Why Smith Left Home. On July 5 the remains were buried in the family plot in Greenwood Cemetery, beside those of Mrs. Roberts' only sister. She is survived by her husband, Frederick Roberts.

Joseph Mertens, a distinguished European composer, died last week in Brussels. He was the author of Le Capitaine Noire, Lyderick, Les Trois Etudiants, L'Egoiste, and a number of other operas. He was inspector of the music schools of Belgium, had been decorated with the Leopold Cross, and was at the close of his career the director of the Grand Opera at Barcelona, Spain. He was a native of Antwerp, and was sixty-seven years old when he died.

John St. George, musical director and composer, died at Crete, Neb., on July 6, of consumption, aged thirty-three years. He had suffered long from the disease, and had passed the last months of his life in Colorado striving to regain his health. He will be best remembered by his song entitled "Day After Day." His wife, Camilla Martin, survives him.

Harry J. Myers, an actor and singer well known in the profession, died in Baltimore on July 12 of consumption. Mr. Myers was born forty-five years ago in Baltimore, where several members of his family still reside. His wife is Annie Myers, the light opera soprano, now a member of the Tivoli Theatre company in San Francisco.

Mae Massoney, the wife of Eugene Dupuis, died at the home of her parents in Chicago, on July 11, of consumption. She had suffered an illness of nearly six months, and her passing had long been expected by her friends. She is survived by her husband and an infant son.

Colonel T. J. Groves, manager of the Grand Opera House and the People's Theatre, Evansville, Ind., died in that city July 7, after an illness of several months with erysipelas. Colonel Groves had been identified with Evansville theatres for many years.

Frederick Summerfield, the four-year-old son of Frederick Summerfield and Della Clark, who were with At the White Horse Tavern last season, died in this city on July 1 after a short illness of diphtheria.

John Kirkwood Reed, who was connected with the dramatic department of the New York *Herald*, died at the New York Hospital July 12, of typhoid fever.

John O'Donnell, a violinist, who was during his career a member of several theatre orchestras in and about New York, died in Brooklyn on July 10, at the age of thirty-eight years.

MATTERS OF FACT.

Aunt Jerusha, W. S. Campbell, manager, will open its seventh tour Sept. 16.

Miller, the Philadelphia costumer, at 229 North Eighth Street, will sacrifice a lot of costumes made last season, to make room for new goods.

Light operas are wanted the coming season for the New Opera House at Lewisburg, Pa., by manager H. E. Spyker.

Blanche Keene is to star next season in The Heart of a Woman under Charles Hart's management. Arthur Wyndham will play a prominent part in the same play.

Married.

ELLIS-DALE.—Albert Ellis and Inez Dale, in New York city, July 11.

MALONE-COLLINS.—George W. Malone and Lulu Collins, at St. Cloud, Minn., July 9.

PASCOE-WILCOX.—William H. Pascoe and Helen Mar Wilcox, at Rochester, N. Y., July 13.

ROSENTHAL-WEINBLATT.—Max Rosenthal and Sabina Weinblatt, at Rosenheim, N. J., July 3.

WUERZ-SHERIDAN.—Charles H. Wuerz and Mary Vincent Sheridan, in New York city, July 10.

Died.

ENGLE.—Jennie Engle (Mrs. Christine Roberts), in New York city, July 3.

GROVES.—T. J. Groves, at Evansville, Ind., July 7, of erysipelas.

MANN.—Harry Mann (Emanuel Hayman) at Saratoga, N. Y., July 11, of Bright's disease, aged 42 years.

MASSONEY.—Mae Massoney (Mrs. Eugene Dupuis), in Chicago, Ill., of consumption.

MELVILLE.—Charles Melville, in Newark, N. J., July 10, of Bright's disease, aged 65 years.

MERTENS.—Joseph Mertens, in Brussels, Belgium, aged sixty-seven years.

MOSS.—Theodore Moss, at Scobright, N. J., on July 15, aged seventy-five years.

MYERS.—Harry J. Myers, in Baltimore, Md., July 12, of consumption, aged 45 years.

O'DONNELL.—John O'Donnell, in Brooklyn, N. Y., July 10, aged 38 years.

REED.—John Kirkwood Reed, in New York city, July 12, of typhoid fever.

ST. GEORGE.—John St. George, at Crete, Neb., July 6, of consumption, aged thirty-three years.

SUMMERFIELD.—Frederick Summerfield, of diphtheria, in New York city, on July 1.

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THE FOREIGN STAGE.

PARIS.

A Revival of Uncle Tom—Weddings of Theatre Folk—A Singer's Tragic Death.

(Special Correspondence of The Mirror.)

PARIS, June 29.

Such news as develops here in these days is of a decidedly summery sort—that is to say, thin, light and ephemeral. With most of the theatres closed and most of the actors and

Photo by Reutlinger, Paris.

EUGENIE FOUGERE.

managers seeking rest somewhere, the chronicler finds little to write about. One piece of news that possesses immediate importance is the announcement of a revival of Uncle Tom's Cabin at the Porte Saint Martin. Some time ago I told of Jean Coquelin's intention to put the old play on at some future date, but the decision to make a Summer production of it was not reached until recently. Immediately upon the closing of the regular season at the Porte Saint Martin with Quo Vadis Jean Coquelin busied himself with preparations for the revival. He hurried to London to consult with his brother, Constant, over the details. While in the British metropolis he secured—from Heaven knows where—a band of colored singers and a pack of bloodhounds that are to give realism to the performance. Meantime the scenery is being painted here and rehearsals are well under way. The opening will occur July 5, and the play, it is expected, will run all Summer. Curious Americans, no doubt, will flock to the theatre to see what Uncle Tom in French is like.

The version of the play that will be used is the original one, made by D'Ennery and Dumanoir, and first done here in 1853, when it made a great hit, that was repeated about 1880 on a revival at the Ambigu. The French adapters, not content with the raft of characters in the English play, introduced some more. One of them, Senator Bird, is a low comedy slave owner, who offsets, in a measure, the villainy of Simon Legree. Then there are two colored comedians, styled Philemon and Bengali, who indulge, I am told, in much horseplay. Possibly these characters were introduced in the same spirit that prompts some American Uncle Tom managers to feature two Topsys and a brace of Marks. It is the intention to make a big production, with lots of people on the stage and plenty of music. How the French actors compare with the American I shall tell you next week.

The theatrical and social worlds of Paris have been interested in the marriage of Sardou's daughter, Genevieve, to Comte Robert de Fiers. The ceremony occurred at the Church of Saint Augustin last Monday, in the presence of a large and distinguished assemblage. The church had been beautifully decorated with flowers and lights. The music was fine, including songs by M. Delmas and organ solos by Saint-Saëns. Mlle. Sardou was given away by her father. Her four bridesmaids were Mlles. de Fiers and Schmitz. It is beyond my powers to describe the beautiful gowns that were worn by the women of the bridal party and the guests. I can, however, give the names of some of the notables that were present: Mesdames Alexandre Dumas, Georges Ohnet, M., Madame and Mlle. Henri Fouquier, Benjamin Constant, Jacques Richepin and Madame Laparcerie-Richepin, Madame Raphaele Sisos, MM. Paul Hervieu and G. Leygues, André Theuriet, Poincaré, and Claretie, Mesdames Rose Caron, Du Minil, and Brandès, MM. Gréard, Dufeuille, and Calmette. After the wedding there was a reception at the home of the Sardous, on the Rue de Madrid.

Comte de Fiers is a librettist of some note, having written the books of a number of reviews produced at the concert halls.

Alexandre Parodi, a dramatist who had attained some measure of success, died here June 24, aged fifty-four years. He was born on the island of Candia and spent his early years in Italy. In 1874 he came to Paris, and later took out naturalization papers. Parodi's most successful play was Rome Vaincue, produced at the Français in 1876. It was in this play that Sarah Bernhardt, through whose influence it had been produced, won a triumph in the comparatively unimportant role of Posthumia, an old, feeble woman. Rome Vaincue was also the vehicle for Mlle. Dudlay's debut. The Français produced Parodi's La Reine Juana in 1895, but it was not well received. His Ulm Le Parricide, done in 1870, was the first of his works to be seen in Paris, and is said to have been a powerful tragedy. At the time of his death La Juive de Grenade, a five-act drama from his pen, was under consideration at the Français. His funeral took place on Wednesday and very few persons attended it. Jules Claretie and Mounet-Sully delivered orations.

One of the guests at the De Fiers-Sardou nuptials is soon to figure herself as the heroine of a similar ceremony. It leaked out the other day that Henriette Fouquier, the pretty and talented daughter of the famous critic of the *Figaro*, had become betrothed to Marcel Ballot, a rising dramatist, who has had a number of plays produced here. Mlle. Fouquier will retire from the stage after her marriage, and the stage will be the loser by her retirement. As a member of the Comédie Française Mlle. Fouquier has evidenced distinct ability and much promise.

Sybil Sanderson did a generous and gracious act at the close of her remarkably successful season at the Opéra Comique in presenting to the employes of the house the sum of seven hundred francs.

Madame de Nuovina, by a special arrangement of Albert Carré's, is to appear six times during the next fortnight at the Opéra Comique. She will give three performances each of Cavalleria Rusticana and La Navarraise.

Private performances are to be given next week of Desnay's Monsieur Mystere and Jean Drault's La Question des Huiles, both of which were prohibited by the censor.

News comes from Moscow of the tragic death there of Jules Devoyode, a French baritone, who dropped dead while singing in Rigoletto. He had just finished the duet with Gilda and was bowing to thunders of applause as he succumbed. Strangely enough, according to Devoyode's friends, he had many times expressed the hope that he might die so, in full glory of the art he loved. His family, consisting of a wife and several children, were left in pitiable circumstances, and a benefit for them is being organized in Moscow. Devoyode had once been rich, but when he died he had only the Russian equivalent of ten cents.

There will be but two performances at the Opéra next week, Faust on Wednesday and Les Huguenots on Friday. At the Opéra Comique, besides Madame de Nuovina's three appearances, Hansel et Gretel, Manon, and Louise will be sung, and on Friday Le Legataire Universel, a new opera by M. Pfeiffer, will have its premiere.

The Odéon closes for the Summer to-morrow with a performance of Colinette. Five other theatres also close this week—namely, the Dejazet, with Les Femmes Collantes; the Palais Royal, with Le Paradis; the Renaissance, with Mam'zelle Carabin, and the Variétés, with Divorce Pour Rire. The regular theatres, besides those mentioned, that remain open are the Ambigu, with Roger la Honte; the Chatelet, with Le Tour du Monde en 80 Jours; the Cluny, with La Dame du Commissaire; the Gaité, with L'Auberge du Tohu-Bohu; the Nouveautes, with La Petite Fonchionnaire, and the Grand Guignol, with a triple bill.

Of variety there is a plenty, and most of it is good. Yvette Guilbert has just finished her engagement at the Olympia, where Servais le Roy, the magician, is a great hit. There is a pretty ballet here, called Les Charmeuses. The Marigny has as its star Eugenie Fougere, who seems never to grow old. She has a new crop of songs and gowns, and is as vivacious as ever. With this letter I send you a new picture of Fougere, who is about as well known in America as she is here. Also on the Marigny's bill are the Deonzos, barrel jumpers. The revue Paris Frou-Frou, with Germaine Gallois, is amusing.

Fogette, the bejeweled beauty of whom I wrote recently, continues to receive ovations at the Ambassadeurs. One of the performers at this resort calls himself Little Pich, and has misled many into thinking that they are to see the Little Tich, of whom Little Pich is an unhappy imitation.

The Eldorado, the Alcazar d'Eté, the Jardin de Paris, and La Cigale all offer attractive programmes.

M. Gailhard and Jean de Reszke have returned from Dresden, where they went to attend the first performance of Wagner's Siegfried. M. de Reszke will have the title-role in the production of the opera here.

T. S. R.

LONDON.

Fourth-of-July Celebrations—A Luncheon to Sarah Bernhardt—Much News Briefly Told.

(Special Correspondence of The Mirror.)

LONDON, July 6.

I am happy to tell you that we had quite a delightful American week, a week that must have been quite as delightful to the Americans as much as to the English, notwithstanding the fact of the rousing victory of the Leander crew over the plucky Pennsylvanian ditto at glorious Henley-on-Thames yesterday. For the last week or ten days I have found in my travels in and around those parts where Americans most congregate busy preparations afoot for the increased celebration of the anniversary of Independence Day, concerning which I have the honor to wish you all many happy returns.

On Thursday the said anniversary duly arrived, to the accompaniment of beautiful weather, and from 3.30 to 6 some three thousand American and English citizens, all more or less distinguished, and, of course, including the innocent-hearted Gawain, called upon your beloved Ambassador, Joseph H. Choate, at his palatial official residence, No. 1 Carlton House Terrace. Here I found the good Choate and his splendid staff, including attache Henry White; Commander Clover, of Cuban War fame; J. Ridgley Carter, and Secretaries Eustis and Charles Hodson and son, all arranging matters with that strict but genial attention to business which ever characterizes their proceedings at the splendidly run offices of your nation's embassy, in London. His Excellency was pleased to express himself to me in high praise of an extensive article containing his own and his chief officials' portraits, together with a faithful likeness of his own ambassadorial work room, an article entitled "Hail Columbia," written, if you will kindly allow me to say so, by your faithful servitor in command, and published by Editor Latey in the previous day's issue of the *Sketch*, a sixpenny that largely treats of American matters, theatrical and otherwise. At the hospitable Choateries His Excellency and Mrs. Choate did the honors in a manner that won all hearts, and, indeed, we all heartily enjoyed ourselves, both in the noble rooms where sundry Summer drinks were served up and out on the lovely terrace, where, surrounded by the American and the English flags, gentle breezes blew upon us from the St. James' Park below, what time sweet musical airs, mostly of American manufacture, resembled the lyrical snatches in The Tempest, inasmuch as they gave delight and hurt not.

Hardly had the guests departed from Carlton House Terrace when Mr. Choate had to hurry himself into his swallow tail and to hasten off to speak at the American Society's Independence Day dinner. Your Ambassador is, as you know, always a delightful as well as a wise speaker, but I really think (and it is the general opinion) that His Excellency's speech at this banquet broke all his own records, both for brilliancy and common sense. In short, the Day of Independence was everywhere in London fittingly and feelingly celebrated, and the star spangled banner was to be seen waving, or to be heard warbled about, in many places.

One of the places where your national anthem was given and received with equal cordiality was the Duke of York's, where, on that evening, Edna May also introduced into The Girl from Up There her old-time successful song out of "The Belle," namely, "Follow On." The whole strength of the company, when they had warbled "The Star Spangled Banner," also weighed in with "God Save the King," and altogether all had a real good time. By the way, I have already told you that the fair Edna has been snapped up by Manager George Edwardes. I have now to announce that Edwardes has arranged with Charles Frohman to join in running the musical attraction, in which Edna will represent one of three little maids at the Apollo, where Martin Harvey finishes his season in The Only Way to-night.

The week's functions which have not been American have been mostly French, and they have included a gorgeous luncheon given at that highly popular and American resort, the Hotel Cecil, to Sarah Bernhardt by that extensive club known as the Vagabonds. Good old, or, rather good and still young Sarah always likes to cause a little flutter, dontcherknow, and it was therefore not surprising that on this occasion she kept the large and distinguished English, American and French fellow lunchers waiting for their lunch for a long time after the advertised hour announced for starting the consumption thereof. In due course, however, after sundry preliminary messages to say that she was on the road, and after the somewhat perplexed chairman-novelist, Anthony Hope, had endeavored to spin out time by much preprandial oratory, the great Sarah arrived, radiant and with a hearty appetite in her chest. It was one of the most brilliant gatherings I have ever seen. Rising to respond to the toast of her health, the gifted tragedienne was received with overwhelming plaudits. She remarked in her well-known golden voice, "Ladies and gentlemen, I cannot speak English (cries of "Oh!" and laughter), but I thank you very much with all my heart," and that was all. And then we went on with the entertainment. Sarah is to be lunched by the Lord Mayor of London on Monday.

Both the great Sarah, and, in many instances, the equally gifted Rejane, have presented during the week sundry changes at Her Majesty's and the Coronet, respectively. Next week Sarah, Coquelin, *et cie*, will present Cyrano de Bergerac, up till Friday, when for the last night of their present season they will revert to La Dame Aux Camelias, which is, in the general opinion, only kept alive by Sarah's wonderful dying in the last act. Rejane finishes at the Coronet to-night, but in consequence of her success there, she will migrate to the Globe for a week in order to give real Westenders a chance. For this Globe engagement Sir Henry Irving has lent Madame (and her manager, Arthur Lewis,) all the Lyceum's Madame Sans Gene scenery and accessories.

Here are a few mems. which may be of interest to American citizens. Lewis Waller has contracted to start a season at the Duke of York's in August with his new Don Cæsar play, A Royal Rival. The Fortune Teller has been withdrawn from the Shaftesbury. Cissy Fitzgerald met with a rather severe chariot accident while proceeding from the huge Canterbury Music Hall, Westminster, where she has been this week playing a sketch called The Greatest Thing on Earth, but which she originally named A Twentieth Century Sensation when she tried the sketch in the outside music halls. Corinne, who recently arrived here, has renamed the play in which she is to tour After the Honeymoon. Mrs. Brown Potter's engagement to recite during the Sunday evening services at the Gorleston Church, on the Yarmouth Coast, has created quite a sensation. Some go so far as to call it "a scandal," and the resident vicar, who is ever somewhat eccentric, is being severely spoken to and about. N.B.—The said resident vicar has written a play for the said Mrs. Brown Potter, who proposes producing it, in due course, not to say in London. Nat Goodwin assures me that he does not intend to attempt to essay the character of Shylock in London. He thinks he had better not. He and his lovely wife will confine themselves, I gather, to the producing of When We Were Twenty-one at the Comedy Theatre in September. I am sorry to tell you that E. J. Lonnen, who, during more than one season, became very popular in your States, and who was at one time one of the greatest of Gaiety favorites, is now down with a severe illness that threatens virtually to end his theatrical career. Poor "Jesse," as he always is called, has always been a most hard working as well as a bright comedian and dancer, and it is sad to think this good hearted fellow is stricken down at the age of forty. The theatrical profession are always to the fore to help in any good cause, whether it is a theatrical cause or not. It is therefore not surprising to find that many of Lonnen's theatrical friends and theatrical rivals are banding together to get him a big benefit at the Gaiety on July 22.

Maxine Elliott's sister's husband's brother, Norman Forbes, will in a few minutes from now lead to the altar at St. George's, Hanover Square, Louise, third daughter of S. Wilson. As "only near relatives are invited," I shall, I regret to say, not be present. But nevertheless I am sure you will join me in saying to this young couple, "Bless you, my children."

Before committing this missive to the deep (via Liverpool), let me add that considerable gratitude is being expressed in this city at the Atlantic Transport's Companies, R. N. Baker's, noble gift to our reigning monarch of your noble hospital ship, the *Maine*.

And with this mention of the *Maine*, I am yours, so long.

GAWAIN.

BERLIN.

Season Practically Over—Recent Offerings—Paul Lindau's Announcements.

(Special Correspondence of The Mirror.)

BERLIN, June 26.

The theatrical season is practically over. There is a scarcity of novelties and the few that are offered us are for the most part poor—to wit, Duval and Hennequin's farce, The Blue Boudoir, the German translation by Paul Block, which had its first representation this week at the Residenz Theater. It is the old story of infidelity. Lucienne, on discovering her husband's unfaithfulness, faints on the street. She is protected by an elderly baron, who persuades her to revenge herself on her husband by marrying him, to which plan she consents. In due time chance brings her and No. 1 together again, and they discover they love one another still, whereupon she deceives No. 2. The situation becomes more complicated when Lucienne plans to meet No. 1 at the villa of an aunt, where, in the blue boudoir, they have spent their honeymoon. The baron arrives at the most inopportune moment—tableau! The result is No. 2 resigns all claims to Lucienne, who returns to No. 1. The farce, on the whole, was well acted. Herr Seldeneck was an acceptable husband and Richard Georg played the baron exceedingly well. Fräulein Marie Eisenhut, who until now has played small parts at the Lessing, was satisfactory as Lucienne.

Herren Schramm and Zimmermann opened their Summer opera season at the Karl Weiss Theatre this week with Verdi's Il Trovatore, followed by The Daughter of the Regiment and La Juive. The performances were most acceptable and received considerable applause.

The Lessing Theatre company has moved over to the Deutsches, to make room for Hansi Niese and Josef Jarno, who have taken the house for a Summer season. These delightful artists are well known in Berlin. Jarno was for a number of years at the Neues and Deutsches theatres, where he endeared himself to the Berlin public. Several years ago he leased the Josefstadt Theater, in Vienna, where, with his gifted wife, Hansi Niese, he has made a specialty of light comedy and farce. Their present Berlin engagement is but a repetition of their former successes here. Hennequin's Kinderfrau and Blitzmidl have been drawing well, despite the heat.

As mentioned above, the Lessing company has gone over to the Deutsches, where Sudermann's Johannesfeuer, Ibsen's Nora, and Fulda's Twin Sisters are being done. Johannesfeuer has proved a much bigger drawing card than was at first anticipated. It has come in for a large number of representations this season, with both Agnes Sorma and Gertrud Eysoldt as Marikke. Fulda's The Twin Sisters was given this week, with Tilly Waldegg as Giuditta. Fräulein Waldegg's task was not an easy one, in so far as Agnes Sorma scored a big hit in this role during her engagement here this Winter at the Lessing. Be it said, however, that Fräulein Waldegg stood the comparison bravely, and, with her goodly share of personal beauty, met with decided success.

The Secessionist stage gave a successful performance of Nestroy's farce, Lumpacivaga-

bundus, last night at the Theater des Westens. Edmund Schmasow, from the Royal Theatre in Cassel, was excellent as Knieriem, as was also Heinz Gordon in the role of the tailor, Zwirn.

The Deutsches Theatre company are meeting with great success in Vienna, where they are playing a prolonged engagement at the Carl Theater. With Ibsen's An Enemy of the People, with Albert Bassermann in the title-role, and Gerhart Hauptmann's Fuhrmann Henschel, with Rittner as Henschel and Else Lehmann as Hanne, they scored a real triumph. Hauptmann's latest drama, Michel Kramer, on the other hand, had but little success, and Tolstoi's Dominion of Darkness, though excellently acted by Bassermann and Lise Lehmann, was received with considerable opposition.

The Theatre on the Wien, in Vienna, which was built a century ago by Mozart and his great friend Schickaneder, will celebrate its one hundredth jubilee on Sept. 15. A number of the actors and actresses who belonged to the house at different times have been invited to take part in the jubilee performance. Among them are Stella Hohenfels, Marie Geistinger, Paula Conrad-Schlenther, Ottilie Collin, Ilka Palmay, Hedwig Niemann-Raabe, Adele Sandrock, Felix Schweighofer, Adolf Linck, Carl Blasel, and many others.

Bromadn, for many years a valued member of the royal opera in Stuttgart, died recently at that place of paralysis.

Paul Lindau, of the Berliner Theatre, has already accepted a number of new plays that will be given at that house during the first part of next season. First and foremost will be Bjönstern Bjönsen's latest drama, Laboremus. Then will come Hedwig Niemann-Raabe as Yanetta in a translation of La Robe Rouge by Brieux, a new comedy, Vienise, by Hermann Bahr, and a new yet unnamed play by Adolf Wilbrandt. Dr. Lindau also proposes giving us elaborate revivals of Othello, The Winter's Tale, Troilus and Cressida, and Goethe's Prometheus; also revivals of Björnsen's Paul Lange and Tora Parsberg, as well as his old drama, Mary of Scotland, now published under the title of Darnley.

Director Ferenczy, of the Central Theatre, has signed a contract with the eight little Japanese Geishas, who have appeared here at the Philharmonie and the Belle Alliance Theatre. Hereafter they will be members of the Central Theatre Operetta company, appearing in The Geisha, which, by the way, has already celebrated its four hundredth performance.

AUSTRALIA.

A Feast of Fine Attractions—All Theatres Crowded—American Plays in Prospect.

(Special Correspondence of The Mirror.)

SYDNEY, June 11.

Theatrical business in Australia continues exceptionally brisk, all the playhouses in the leading cities are prospering. To some extent Western Australia is replacing New Zealand in the favor of touring combinations, good houses being the rule in the gold mining townships, where money is generally abundant.

At the Sydney Royal George Musgrove's Italian Opera company have produced Wagner's The Flying Dutchman with marked success. At the conclusion of the season the company will proceed to Brisbane and afterward visit New Zealand, Mr. Musgrove being represented, during his absence in London, by his brother, Harry Musgrove, and T. P. Hudson. Ernest Collins has charge of the Melbourne Princess's.

After the departure of the Opera company the Royal, which is subleased by George Musgrove from J. C. Williamson, will be occupied for a few nights by an English company, headed by Jennie Maynard, with Nurse, after which Mr. Brough, who has returned from China, will commence a season with The Second in Command. He will be rejoined by Cecil Ward, and the company will be practically reorganized.

At Her Majesty's, Sydney, Florodora is continuing its phenomenal career of success, causing the intended production of The Casino Girl to be indefinitely postponed. A second Florodora company is being formed to tour the Australian country districts.

The Hawtrey company has enjoyed good business with revivals of A Message from Mars and Tom, Dick and Harry at the Sydney Palace, which has become one of the most popular playhouses in the Commonwealth, having been leased by various companies for many months ahead.

At the Sydney Lyceum the attraction is The Night Birds of London, and at the Sydney Criterion The Milestones of Life. Both plays are excellently mounted and are drawing large audiences.

In Melbourne Bland Holt has produced In London Town at the Royal, where the actor-manager finds the undiminished success of his current dramas necessitates his holding back The Great Ruby and other plays, of which he possesses the Australian rights.

J. C. Williamson's grand opera company, which opened with Aida at Her Majesty's, Melbourne, has achieved an unqualified success. It was followed by Lucie de Lammermoor. The venture is a very costly one, but is likely to prove remunerative, the theatre, the largest in Australia, being crowded every night.

The Melbourne Bijou is tenanted by Alfred Dampeer with his stock plays, that have lost none of their popularity. On Friday of each week a Shakespearean performance is given, The Merchant of Venice being, perhaps, the most successful. Dampeer as Shylock and Lily Dampeer as Portia win golden opinions.

Nance O'Neil has concluded her season at the Adelaide Royal and has been followed by John F. Sheridan.

George Rignold has made a successful tour through Western Australia, where Charles Arnold is enjoying a good season at Perth.

Maggie Moore is touring the New South Wales country districts.

The American stage is likely to be largely represented in Australia during the near future as a result of J. C. Williamson's trip to the States. Australian playgoers are being promised Ben Hur, Sag Harbor, 'Way Down East, Lovers' Lane and other American successes. The Josephine Stanton Opera company, after a season in New Zealand, will open at the Sydney Palace, and I. H. Love promises, if the experiment proves successful, to bring over other American companies.

Wilson Barrett will shortly commence a season at Her Majesty's, Melbourne, with Man and His Makers, to be followed by Quo Vadis.

JOHN PLUMMER.

HAVANA.

Balmy Weather in Cuba's Capital—Drama and Vaudeville—The Circus.

(Special Correspondence of The Mirror.)

HAVANA, July 10.

The pleasant weather, unusual at this time of the year, that we have experienced during the past month has had a decidedly good effect upon the attendance at all the theatres. It has been suggested, and the suggestion seems to be meeting with favor, that the summer resorts near here be advertised, not only for the benefit of those at home, but if in America so that actors from the States may spend their Summer here instead of the Northern Summer resorts. If this were the case many artists from the States might come here and play the parks and those theatres that keep open all the year around, and by so doing have a very enjoyable outing, while working at the same time.

The comedies presented by the Serrador-Mauri company at the Payret have caught on. Recent bills have been Perecito, Los Lanceros, La Secreta, Los Pantalones, Levantar Muertos, and La Huerfana. Several new plays are being rehearsed.

Very successful is El Barbero de Sevilla, a burlesque on the opera, that had its initial performance at the Albisu several nights ago. Other successes are La Gran Via, Los Locos La Virgen del Mar, El Tio de Alcala, and the revival of El Duo de la Africana.

The Cuba is doing large business. A special programme was arranged for the night of July 4, when the theatre was packed. In the long bill presented Elvera appeared to good advantage. The newcomers are Tonito, Rosa Naynon, and Clyde Phillips. Tina Turari and Agnese Novello will have a benefit to-night, and will leave for the States Saturday.

Pleasing bills at the Alhambra are El Comandante del Transvaal, El Castillo de Atares, Los Caprichos de Conchita, and Un Gallego Entre Pupila.

The Lara is announced to reopen very shortly.

Toni Lowandi's Circus is now touring the island. Pubillone's Circus is announced to open here soon.

Beginning Sunday the United States Band will give concerts in Central Park.

J. ELLIS NORRIS.

MEXICO.

Lombardi Company in La Boheme—A Talented Violinist—Other Topics.

(Special Correspondence of The Mirror.)

MEXICO, July 10.

The Lombardi Opera company will close its engagement at the Arben with four more performances, when Othello, Lohengrin, Faust, and La Boheme are to be given. The engagement has been but fairly successful pecuniarily. Some of the operas have drawn good houses, while others have received scant patronage. La Boheme the great favorite of the Mexicans, has proven the strongest card.

When La Boheme was first produced the audience gave the rising curtain a cold shoulder, but when the first act ended every one thawed out and from that it was a short step to boisterous applause, which continued throughout the evening. Sigorina Lery, as Mimi, is hard to excel. In addition to a magnetic presence, she has a voice of magnificent timbre, apparently under admirable control, giving no evidence of having been battered and warped by hard usage. Her delineation of the character was far and away beyond the attempts of the artists of the much lauded French company. Rambaldi, the tenor, was unusually effective. Signorina Longhi, as Musette, was entirely satisfactory. Her Carmen was also a very stunning performance.

At the Principal the stock company is working away industriously. A pleasing innovation was the recent appearance of Bernard Mollenhauer, the well-known violinist. He played the famous duet by Paganini, which is rated, I believe, as the most difficult composition ever written for the violin. It is usually played on two instruments, but Mollenhauer interpreted it alone. He has found warm appreciation here, and is to give another concert. He was assisted by Mrs. Fannie Mollenhauer.

His father, Edward Mollenhauer, was a pupil of Spohr and Ernst, and later while he and his brother were traveling through Europe they became very warm friends of Mendelssohn and Schumann. Mendelssohn wrote of them, "There are two brothers lately come to Leipsic who play violin duos in a marvelous manner. The younger, Edward, has the romantic beauty of an Italian improvisatore; the elder, of a less rugged type, already composes admirably. I have had them in my house frequently."

Bernard has maintained the traditions of the family. He was born in Hamburg, and at the age of five years his father placed in his hands a little violin which he had secured in London. Under his father's careful instruction the boy made such progress that at the age of eight years he appeared before the public. From that time to the present he has been on the concert stage. He has appeared with Gottschalk, Carreño, Mills, Bloomfield Zeisler, and was at one time soloist for Gilmore's Band.

The public has not taken kindly to the Alba Spanish Opera company at the Renacimiento.

La Presa, a quick change artist, who is of the Fregoli type though not the equal of Fregoli, made his first appearance here recently. He gave a series of quick changes, personating eighteen different characters, in some of which he is quite clever.

The Americans gave a great celebration here in honor of the Fourth of July.

GUIDO MARBURG.

EUROPEAN NOTES.

News of Music and Drama on the Continent—Joachim's Seventieth Birthday.

(Special Correspondence of The Mirror.)

THE HAGUE, July 1.

Mlle. Sohns has been re-engaged for the Flemish Opera, Antwerp. The season will open with Lohengrin. The company will also produce during the season Rateliff, by Cesar Cui; Prinses Zonnestraal, by Gilson; De Bruid der Lee, by van Blockx; Winternachtsdroom, by de Boeck; De Vlaamsche Minnezangeres, by Dubois; Kludde, by Roels, and De Vrouwkens van Brugge, by Britt.

Mascagni recently had the honor to be received at the Quirinal at Rome by Prince Mirko, of Montenegro.

The productions of Kranner Beeben, by Felix Dörman, and of Riccardos Moral, by Roberto Bracco, at the Lessing Theatre, Berlin, have been prohibited by the censor.

Emperor William of Germany has given three thousand marks to the Allgemeine Richard Wagner Verein.

The following conductors have been selected for the Grands Concerts Symphoniques in Paris: Taffanal, Messäger, Luigini, Richter, Strauss, Muck, Steinbach, Mottl, Nikisch, Mahler, Panzner, and Zumpe.

Julius Liban, who in 1903 will have been connected for twenty years with the Hofopera, Berlin, will not renew his contract with that theatre, but will retire.

Lothär's König Oulekin will be produced this season at the Deutsche Volkstheater, Berlin.

Saint-Saëns is to compose the music to Parysutis, the libretto of which is by Madame Dreulafoy.

Richard Strauss has completed the score of his new opera, Feuersnoth.

A concert was given in Paris recently at the opening of M. de Montesquiou's new Pavillon des Muses. Victor Maurel, Felicia Litvinne, and Gabriel Fauré sang.

At a play competition at Hechelen, Belgium, the first prize was obtained by Madame Julia van Lier Cuypers for a play called The Northern Star.

Benoit's Ruben's Cantate, with 1,200 people, chorus, principals and orchestra, will be given for the first time in Antwerp this month.

Joachim, the famous violinist, celebrated his seventieth birthday June 28. He has been living in Berlin for over thirty-five years, and has been connected since 1869 with the Hochschule.

ROTTERDAM, July 5.

The new opera, Friedemann Bach, composed by Fazio, recently had its first production in Rome. The composer was called seventeen times before the curtain.

Madrid is to have a new opera house for the works of Spanish composers only.

L'Inconnue is the title of a new three-act comedy by Gavault and Berr, specially written for the Palais Royal, Paris.

Betsy Culp has obtained a first prize for piano at the Royal Conservatoire in Cologne.

A women's philharmonic orchestra from Berlin will make a tour through Holland.

The following new plays are to be produced at the Théâtre Antoine, in Paris: Les Demi-Soldes, by d'Esparbès and Coolangheon; La Fille Sauvage, by François du Curel; La Foi, by Brieux; Le Capitaine Blomet, by Emile Bergerat; La Guerre au Village, by Gabriel Trarieux; Le Cirque Solaire, by Gustave Kahn; Le Piège, by Louis de Gramont; Ces Messieurs, by George Ancey; La Mariotte, by P. Veber; Cours Vernis, by Luguet et Lauras; Madame la Boule, by Oscar Méténier; Le Danger d'Aimer, by Maurice Vaucaire, and Monsieur Plantin, by Parnantières and Soulié.

A production of Hamlet was given at the Hoftheater, Dresden, recently, with Frau Von der Osten as the Queen, and her daughter, Fräulein Von der Osten, as Ophelia.

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LOUIS MAURICE.

TELEGRAPHIC NEWS

CHICAGO.

Changes in Plays and Casts—Much Doing in Windy City—In Jesting Vein.

(Special to The Mirror.)

CHICAGO, July 15.

A week of delightfully cool weather has helped out the theatres here and has been a boon to the suffering players. While the same bills continue at the first-class houses, there have been several changes in casts and "business." At the Studebaker this evening Raymond Hitchcock succeeded William Norris in the name part of King Dodo, making a very good impression, and Lillian Green, the prima donna, retired on account of illness. Her successor is Isabelle Underwood, a clever artist, who is a Chicago girl and a niece of Justice George W. Underwood, who succeeded me as police magistrate at the Thirty-fifth Street court. Elsa Ryan, also a Chicagoan, followed Miss Wynne as Angela to-night. Frank Pixley, the librettist, who has polished up King Dodo sufficiently, has gone to New York.

It is now confidently expected that Lorna Doone will be continued at the Grand Opera House by Manager Hamlin until Aug. 26, when Otis Skinner makes his big production of Francesca da Rimini. Manager Buckley is here making his plans, while his star is capturing Wisconsin muskalonge. There will be no changes in the Lorna Doone cast, but a new last act has been written, with more comedy. Pictorially the production excites great admiration.

Chicago's lodge of Elks will go to the Milwaukee convention in great style. Already a distillery, two whole breweries and a cigar factory have been donated to the boys for the trip.

Lovers' Lane shows no signs of turning at McVicker's, where it opens its eighth week to-morrow. Since the old *Tribune* Building has been razed the entire west side of McVicker's is exposed, and the advertising staff of the house has taken full advantage of the opening offered.

On July 22 the one hundredth performance of The Village Postmaster will be given at the Great Northern. Manager Russell would like to run it indefinitely, but his booked dates will necessitate the withdrawal of the play in September.

Walter Jones, the comedian, who has grown quite stout since he decided to make Chicago his home, thought to see how his added weight had affected his agility, so he went out to the stable the other day and essayed a tramp back somersault on the hay. He landed on his neck when half way over and now he has to wear a stock, as he droops like Barney Baldwin, the man with the broken neck.

Composer Lewis is continually adding new songs and choruses to The Explorers and Librettist Taylor is putting in new lines. It opened its third week at the Dearborn last night and is finding much favor with large audiences.

I heard the prize hard-luck story in the police court last week. A plain drunk, with one eye, who had also lost his coat—careless man—begged me not to fine him, because his eye was in the express office, having been sent on C. O. D. from New York, and he hadn't even money enough to get it out.

The Metropolitan Opera company will open a season of light opera with Said Pasha in the Sunnyside Park pavilion July 22.

Regular season of McVicker's will open with 'Way Down East.

Director Bunge is giving popular concerts at the Bismarck Garden. (By the way, isn't Bunge a great name for a beer garden leader?)

The *News* printed Robert Peyton Carter's picture last night and labeled it "Cortes."

Paul Gerson, of the San Francisco Alcazar, sends me the name of Rose Leaves for the soubrette album. She was down on the programme for a piano solo—when the audience leaves, probably. J. B. Schoals, manager of the Raymonds, offers two names—Mabel Rabbit (Welsh soubrette) and Bessie Champagne (the real thing). These were discovered in Tomahawk, Wis.

Edgar Davenport and his little company are here for a few days' rest before resuming their vaudeville tour.

Buffalo Bill's Wild West had two big crowds this afternoon and evening at Wentworth Avenue and Thirty-fifth Street, where the show opened for a week's stay. It is larger and better than ever. I was told this last week by the ubiquitous Major Burke, but I saw it myself to-day. Arizona John is a great promoter and Joe Quaid is his prophet.

The *Banner of Gold*, the organ of the Keeley cure people, has in its current issue a fine picture and sketch of Comedian John Dillon, one of the earliest "graduates" of the institute and one who has never gone back.

Manager Louis M. Houseman has made a success of the Orpheon Music Hall, and is giving clean burlesque of the Weber and Fields order with an excellent stock company and to large business.

Manager Buckley has heard from Otis Skinner's new leading woman, Marcia Von Dresser, who writes that she will leave Paris soon and reach here about Aug. 1, for rehearsals of Francesca da Rimini at the Grand.

Will R. Peters, formerly of The Burgomaster, will handle the new opera company at Sunnyside Park.

George W. Irish, treasurer of the Criterion, has charge of the immense force of ticket sellers and gatekeepers at the Washington Park race track, and handles them like clockwork.

George Ade, the popular Chicago writer, is at work upon the libretto of a light opera, and it ought to be a clever effort.

A young man in the police court the other day asked me to fine him $40,000 and he would write me a check for the amount. He was charged with smoking opium and I refused the check.

"BUFF" HALL.

BOSTON.

Music Hall Operetta Company Opens—The Park Leased—Chat and Gossip.

(Special to The Mirror.)

BOSTON, July 15.

Two houses suffice to tell the theatregoers who are not after vaudeville or open air park amusements, but these two houses are doing very well. The novelty of the night came in the initial performance of the Boston Music Hall Operetta company, which made its initial debut by presenting A Spanish Courtship, under the leadership of Max Hirschfeld and with this cast:

Pablo	Henri Leoni
Inez	Grace Orr-Myers
Mariana	Sylvester Cornish
Alonzo	Grafton Baker

The story is clever and the music tuneful and excellently interpreted. Pablo, a retired bull fighter, has saved a small fortune which enables him to live a quiet, contented life in his little home near Salamanaca. He has an only daughter, Inez, of whom he is passionately fond, so he is determined to exclude all young men from her presence until he himself has picked out a suitable husband for her, but all his precautions are in vain, for Inez and Alonzo, the Marquis L'Alvaraz, meet at the early morning mass and proceed to fall in love with each other. Knowing that the bull fighter refuses to see any suitor for her hand, the Marquis resorts to stratagem and gains admittance to the house as a beggar student. When Pablo discovers the trick the young Marquis reveals his identity and all ends well. The finale comes with a double wedding, for the bull fighter and his daughter's duenna also marry. Henri Leoni and Sylvester Cornish were already well liked here, and Grace Orr-Myers became a favorite when she made her debut here with Francis Wilson. Max Hirschfeld had a special welcome, for he was formerly the director for the long successful season with the original Castle Square Opera company here. The new operetta company is to be a permanent attraction.

The Castle Square inaugurate a Sol Smith Russell season with Sol Smith Russell left out. The first production is Peaceful Valley, which was always well liked here and which is especially well given by this stock company. The principal part is played by Alden Bass, who has already given it with success in other parts of the country and who will remain here for another week so as to give A Bachelor's Romance, another of the Russell comedies. Eva Taylor, Leonora Bradley, Charles Mackay and Edmund Breese are especially well placed, while Mary Sanders makes a capital Niobe.

The Burgomaster keeps on merrily at the Tremont and it begins to look as if the unexpected had happened and that this merry composition would keep on until the time for the opening of the regular Fall season. Whether it does that or not seats are now on sale clear to the first of August and the business continues excellent. A hot night drives away the crowd, but most of the time the temperature has been propitious.

It begins to look as if the Columbia would soon open, as they are picking out the chorus for Evangeline this week, making an age restriction of between 17 to 21. That does not bind for the principals, for George A. Schiller, Henry E. Dixey and Louise Montague are the first announcements.

Edna Floyd, the South Boston girl who made a hit in The Rounders and The Cadet Girl last season, has been engaged for the title part in The Telephone Girl.

Joseph Nicol, the musical director of The Burgomaster, has a cottage at Winthrop for the Summer, and one day last week he had the whole company as his guests for a fish dinner.

James A. Bliss, who has been a prominent member of the stock companies at the Bowdoin Square and Grand for the past two years, has signed to play old men at the American, New York, next Fall.

Gracie Emmett is dividing her Summer between her Boston home and her farm in New Hampshire. She has signed with James Hyde for next season.

John J. McNally is in New York watching the rehearsals of his new play, and in his absence the dramatic department of the *Herald* is being admirably conducted by his brother, Hugh.

Walter E. Perkins was in town last week and will be back in a few days for a starring engagement with the Castle Square Stock company in My Friend from India and The Man from Mexico.

Lillian Austin, of The Burgomaster, had a narrow escape from drowning the other day while out on a yachting party with friends from the Castle Square and Tremont, as guests of James A. Keene and "Roley" Robbins. She was swept overboard by the swinging of the boom, but Mr. Robbins jumped and held her until a rope could be caught. It was a narrow escape and a plucky rescue.

There was a wild rumor last week that Erving Winslow, the anti-imperialist, had gone on the stage as an actor. His wife was Kate Reignolds, of Museum fame, now a dramatic teacher, and on a programme that she gave at Concord was the name "Mr. Winslow." After a time it was learned that this was the son, not the father.

Charles Seagreaves is going to be the stage-manager for the production of Evangeline at the Columbia.

John Osborne, for a long time at the box-office at the Park, will have a similar position at the Boston next season. He has been at Lake Maranacook, Me., and now goes to Tuftonborough, N. H., and Mt. Clemens, Mich.

Sol Hamilburg, who has been treasurer at the box-office of the Columbia for two seasons, will be in charge there next Fall with the new management, a choice that will be welcomed by the regular patrons of the house. Frank McGrath may be with him.

Kitty Dowling has returned to her home in this city. She had an attack of typhoid fever while playing on the road, but her recovery is assured.

Gertrude Roosevelt has organized the Colonial Amateur Stock company, which includes Rachel Noah, Dr. and Mrs. J. P. Murphy, of Brooklyn; Dr. Hendee, of Cambridge; Mr. and Mrs. Hallett Gilberte, Tom Shaw, and George E. Tibbets.

A. H. Chamberlyn has secured the Park, and the lease for five years will be signed in a short time. Elaborate renovation of the house will be pushed forward, so as to have it ready for opening Sept. 1. It is probable that the same sort of productions that prevailed at the Columbia will be given here.

JAY BENTON.

PHILADELPHIA.

Changes at Chestnut Street Opera House—Openings Announced—At Atlantic City.

(Special to The Mirror.)

PHILADELPHIA, July 15.

Midsummer dullness, everybody out of town and theatrical news scarce. Keith's Theatre is still the only place of amusement open.

John D. Allen, the theatrical architect, has prepared plans for extensive improvements at the Chestnut Street Theatre, to be completed immediately. The parquet circle will be done away with and the whole lower floor of the house given up to orchestra seats, with two aisles through instead of the one as now. This will increase the seating capacity and at the same time bring in more money, as in the case of a big drawing card, being all orchestra, a seat in the rear will command as much money as a desirable one.

The Evil Eye will inaugurate its fourth season at the Auditorium the last week in August.

The Park Theatre will begin its Fall season Sept. 9 with Winchester, Frank Sheridan and Margaret May appearing in the leading roles.

Keith's new million-dollar theatre on Chestnut Street is again under way. The structure is practically the same as when first planned, except that the roof-garden has been abandoned. When completed it will surpass in beauty any theatre in the Quaker City.

Elks of Philadelphia and Camden will leave this week to attend the Grand Lodge meeting in Milwaukee week of July 22. The Elks of Pennsylvania have planned a fifteen-day trip, which will take in Niagara Falls, the Great Lakes, Chicago. On their return they visit the Buffalo Exposition and remain for a week.

The Damrosch Symphony Orchestra will close its season at Willow Grove July 21, and will be followed July 22 by the Royal Italian Band, who remain for the rest of the Summer.

The McKnight Opera company continues at Central Park.

ATLANTIC CITY NOTES.—The decision ordering all the piers to discontinue all admission charges except the original entrance fee of ten cents is a terrible blow to the amusement managers, and an appeal will likely be taken this week to reverse same.—The Dairy Farm is at Young's Pier.—William A. Brady's Uncle Tom's Cabin is announced for to-night at the Academy of Music for a two weeks' stay.—Louis Lesure, late of Keith's Theatre, Philadelphia, is conducting the orchestra at the Auditorium Pier, and goes next season with A Runaway Girl.—Among the visitors are Charles L. Durban, Charles Pusey, George W. Monroe, John F. McArdle, and Marie Hunt.—The decision regarding pier prices does not affect the Auditorium Pier, and Billy Dockstadter is now looking for a prosperous season.

S. FERNBERGER.

WASHINGTON.

Lafayette Stock's Last Week—The Company's Record—Hoyt Farce at Chase's.

(Special to The Mirror.)

WASHINGTON, July 15.

With the presentation of Young Mrs. Winthrop this week, the season of the Lafayette Stock company closes with a remarkable record of thirty-nine weeks. The closing is in order to give the company a rest and vacation. Work will begin again in September. Last week's business with Uncle Tom's Cabin was so large that the upper gallery was opened continuously. A large audience was on hand to-night.

To show the artistic ability of the company, a list of the plays presented during the season may be of interest. They were: The Masqueraders, The Countess Valeska, The Senator, The Last Word, The Great Ruby, Hadda Gabler, As You Like It, Madame Sans Gene, Rosemary, The Lottery of Love, Aristocracy, A Gilded Fool, Friends, Frou Frou, The Charity Ball, In Mizzoura, A Social Highwayman, Jim, the Penman, Cyrano de Bergerac, Camille, Held by the Enemy, Sowing the Wind, Moths, The Only Way, The Amazons, The Moth and the Flame, The Banker's Daughter, Under Two Flags, Rosedale, Miss Hobbs, The Magistrate, Captain Swift, Alabama, Because She Loved Him So, Secret Service, The Jilt, The Lady of Lyons, Captain Letterblair, Uncle Tom's Cabin, and Young Mrs. Winthrop.

The Musical Comedy company, at Chase's New Grand, had a most successful opening week. A Trip to Chinatown is this week's bill. As Welland Strong, Otis Harlan receives much praise. The support is most excellent. A Milk White Flag next week.

Glen Echo, Cabin John Bridge and Chevy Chase Lake, attractive suburban resorts, are drawing crowds. Sherman's Enchanted Bower, at Glen Echo, gives way this week to Duffy's Jubilee.

The three hundredth performance of the Lafayette Square Stock company, that was celebrated last Wednesday matinee, broke a three seasons' record for attendance. Every seat in the house was occupied and several hundred people were standing.

The Academy of Music is in the hands of painters and decorators and will present a handsome appearance when the season opens.

Morgan A. Sherwood and George W. Denham have gone to New York to book for next season their spectacular fire illusion, The Burning of Joan of Arc.

JOHN T. WARDE.

ST. LOUIS.

Gardens Thrive in Torrid Wave—This Week's Bills in Drama and Opera.

(Special to The Mirror.)

ST. LOUIS, July 15.

The past week has been another big winner for the gardens. Business was never so good in St. Louis as this Summer, and with a number of weeks yet to go, the manager's bed is one of roses.

The Delmar Opera company put on a pretty performance of Said Pasha. Laura Millard, the new prima donna, made a good impression. Miss Millard deserves great credit for her opening work, as she was engaged on Friday at her Summer home in Maine, arrived here Sunday at 2 P. M., was at Delmar for rehearsal at 3 P. M., and made her first appearance at 8.30 P. M., certainly record-breaking time. Blanche Chapman continues to make many new friends by her clever character impersonations. Agnes Paul gave a good account of herself. Francis J. Boyle was a splendid Said Pasha. Harold Gordon's excellent tenor voice was heard to good advantage. Fred Frear and John J. Martin did well in the comedy roles. Sunday evening Manager Southwell presented The Idol's Eye. The cast: Abel Conn, Fred Frear; Jamie McSnuffy, John J. Martin; Don Pablo Tabasco, Edwin A. Clarke; Ned Winner, Harold Gordon; Marnquita, Laura Millard; Damayanti, Agnes Paul; Chief Priestess, Blanche Chapman; Second Priestess, Carrie Armstrong; Corporal O'Flannagan, Charles A. Morgan; First Brahmin, Herman Haynes; Second Brahmin, Harry Morton; Third Brahmin, Andrew Tully; Lieutenant Desmond, Marianne Cowley; Viola, Olive Vail; Blanche, Idella Groves; Berenice, Ida Terhune.

The Maude Lillian Berri Opera company did well with Fra Diavolo. Miss Berri was charming as Zerlina. William Steiger and Gertrude Lodge, who have played Lord and Lady Allcash many times before at the Cave, were excellent, as usual. Frank Moulan did not have much to do as Beppo. John Allison's fine baritone voice was much in evidence in the title-role. Manager McNeary's offering this week is The Chimes of Normandy. The cast: Henri, Marquis of Corneville, John Allison; the Baillie, George Hubert; the Notary, William Steiger; Greincheux, Clinton Elder; Jaspard, Frank Moulan; Gertrude, Fanny Da Costa; Jeanne, Alma Stetzler; Serpolette, Gertrude Lodge; Germaine, Maude Lillian Berri. Next week, Mikado.

The Hanley-Ravold Stock company gave a good performance of East Lynne. This old play seems never to become stale. This week the company is presenting The Player, preceded by a one-act comedy entitled Why. The cast for The Player: Gustavus Brooke, Lawrence Hanley; Richard Clifford, John Ravold; Matthew Clifford, Will S. Rising; Swaney Smith, Joseph Soraghan; Mr. Tommy Jones, Henry Travers; Mr. Brown, Harry Powell; Thomas, Arthur Reed; George, Isabel O'Madigan; Miss Annita Brown, Thais Magrane; Ada Clifford, Lillian Kemble. Camille underlined.

The Eclipse Park Stock company is now under the management of Charles Green, the owner of the garden. The company did fairly well with Flirtation. This week The Gold King. The cast: Jack Redmond, Walwin Woods; Squire Mervine, Henry Pemberton; Dennis O'Hare, Gordon McDowell; Captain Wallace, Alfred Britton; Farmer Wilson, Maurice Brennan; Allan Reed, Harry La Salle; Ned Jackson, Louise Dunbar; Officer Ellis, Mr. Brennan; Doctor Melchoir, Will Saunders; Pug, Madeline Hunt; Blanche Wilson, Minnie Wilson.

The Maurice Freeman Stock company did good business with East Lynne at Grand Avenue Park. This week Sapho is the bill.

J. A. NORTON.

CINCINNATI.

Chester Park Opera to Select Bills by Vote—Brooke's Band at the Zoo.

(Special to The Mirror.)

CINCINNATI, July 15.

The fourth week of the Chester Park opera season opened yesterday with The Bohemian Girl, which is always a great favorite here. The company sang to large audiences and made a great hit. El Capitan is on the bills for next week, and the management has sent letters to ten thousand of its patrons with the request that they tell what opera they most wish to hear. A great number of replies have been received, and from them the operas to be given for the remainder of the season will be selected.

Brooke's Band continues to give two excellent concerts daily at the Zoo.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations —Gossip of Seashore and Mountains.

MT. CLEMENS, MICH.

W. E. Horton writes from Mt. Clemens, Mich.:

During the past week the following professional people have arrived at this resort: Frederick Hallen, Mollie Fuller, Arthur J. Lamb, Larry Dooley, Charles Kent, Anna Hill, Mr. and Mrs. M. C. Reynolds, Charles Schell Mason.

The departures were Mr. and Mrs. M. B. Curtis, Mr. and Mrs. Henry B. Harris, and W. L. Ross, to New York; Joe Welch, Jean Schwartz, Louie Cohen, Max Weber, to Buffalo; Mr. and Mrs. Charles L. Walters, to Peru, Ind.

J. Bernard Dyllyn, Laura Comstock, Charles McDonald, and Maxmillian, filling Detroit engagements, were visitors in town during the week.

The theatrical folks all attended an entertainment at the Park Hotel on Tuesday evening which was given by the children of professionals and their little friends. The affair was managed and given entirely by the children. Gladys Rice, daughter of Mr. and Mrs. John C. Rice, sang very nicely, and the performance was pleasing throughout. The general admission was one cent, and a reserved seat cost two cents.

A street fair will be held here, commencing July 15. This is the first affair of the kind ever held at this place and a big week is promised.

Tillie Cohen has signed with Bryant's Australians for the coming season.

ST. JAMES, L. I.

The St. Jamesites at the "Lambs Washing" at Bayside were Charles Bigelow, E. J. Connelly, W. M. Gray, George Nash and Van Rensselaer Wheeler, who made the trip in the steam launch *Val*.

The St. James Baseball Club recently beat the Smithtowns by a score of 24 to 22.

William Collier gave an At Home July 4. About fifty guests were present.

Mr. and Mrs. De Wolf Hopper are making a trip through Long Island.

Late arrivals at St. James are: Mr. and Mrs. E. J. Connelly, Lionel Barrymore, Mr. and Mrs. Donald Harald, Mrs. Edward Abeles and Mr. and Mrs. Jerome Sykes.

Richard Mullen has arrived with his catboat.

The *Pan*, the official organ of the St. James theatrical colony, will make its first appearance of the season this week.

PORTLAND, ME.

Portland and her numerous suburbs are now in their glory. Throngs of Summer visitors are arriving daily, among them a goodly sprinkling of prominent actors, and to visit Peak's Island or the beautiful Cape Shore one could almost imagine oneself on the Rialto. The theatrical colony at Peak's is exceptionally large this season, and Walter Edwards, of the Gem Theatre, seems to voice the sentiment of them all when he says: "I am charmed with Peak's Island, and I think I never have spent as pleasant a Summer as I have this season. This is certainly a delightful place and all the members of our company are highly pleased with it."

NOTES.

Mr. and Mrs. Norman Conniers are spending their ninth successive season at Peak's. They are housed at the Taledega, where they have as guests Mr. and Mrs. Aubrey Boucicault. Others with them who go to make up a decidedly happy family are Mr. Cook, Mr. Edwards, Mr. Leighton, Mr. Neville, and Mr. Stanley, all of the Gem Stock company. Mr. and Mrs. Conniers are laying off from active duties this season.

Bertha Creighton, leading woman of the Gem Stock company, has become a popular favorite on the island. She is living with her mother and brother in a cozy little cottage, which has been named "Creighton Rock."

Gertrude Spinney is at the "Oskoolusia" cottage, while Miss Horton is staying at "Le Ropos."

Mr. and Mrs. Wagner arrived here 14 from Mt. Clemens, Mich., to spend a fortnight. They were accompanied by Bettie Bosworth.

Mr. and Mrs. Aubrey Boucicault went out on a fishing trip 3. Mr. Boucicault caught 150 pounds of fish and Mrs. Boucicault captured a beautiful twenty-eight-pound cod.

Mr. and Mrs. T. J. Boyle, of the Grand Opera House, Nashville, Tenn., arrived at Peak's 6, accompanied by J. Gordon Edwards. Mr. Boyle and Mr. Edwards will leave shortly on a fishing trip to Mr. Edwards' former home at Winthrop, Me.

Franklyn Ritchie and Hope Booth joined the theatrical colony at Peak's 7.

Myrta French has finished her engagement as prima donna with the Olympia Opera company and is spending her vacation with her parents, Dr. and Mrs. E. C. French, at Eau Claire, Wis. Miss French will devote herself next season to oratorio concert and church work.

Mr. and Mrs. Hubert Labadie are spending a few weeks of their vacation as the guests of Prosecuting Attorney Watson at Crystal Falls, Mich.

Mr. and Mrs. Guy Bates Post (Sarah Truax) are stopping in Spring Lake, N. J., where they are enjoying surf bathing, golf, tennis, riding and driving.

M. A. Luescher, of the Herald Square Theatre, is spending three weeks at the Thousand Islands.

Sandol Milliken is resting at Block Island.

Ruth Eldredge is spending a few weeks with friends in Cranston, R. I., and after her return will visit her home in Salt Lake City until she opens with Archie Boyd in Vermont.

Roy Atwell is taking a vacation at the Thousand Islands.

Mr. and Mrs. Will Danforth (Norma Kopp) are spending a few days at Syracuse.

Madge Otis is visiting at Syracuse.

Mr. and Mrs. Hugh Ford (Jessie Izett) are summering in Denver.

Arthur Maitland is spending a few weeks at Block Island.

Berrie Rogow is spending a few weeks at Haines Falls, N. Y.

Mr. and Mrs. Jerry Cohan are spending a portion of their vacation at the cottage of Mr. and Mrs. Joseph F. Vion, New Canaan, Conn. Mr. and Mrs. George Cohan (Ethel Levey) and their baby daughter are summering in Los Angeles, Cal. Mr. and Mrs. Fred Niblo (Josephine Cohan) are on the Continent, combining both a honeymoon and a vacation. The Four Cohans will reunite in the middle of August and begin rehearsals for their annual starring tour.

Mr. and Mrs. J. Paul Montgomery (Babe Hollywood) are spending the Summer at Bath Beach.

Arnold M. Alexander is at his Summer home, Clarion, I

Manager Alf T. Wilton passed through New York on his way to Atlantic City, where he will spend a week, then going to Maine for a short vacation.

Mr. and Mrs. Claude MacArthur (Gracie May) are summering at Loch Lynn Heights Hotel, Mountain Lake Park, Md. Mr. MacArthur is filling an engagement for the season as concert master at this resort.

George W. Wilson has been visiting in Yarmouth, N. S.

Rose Shuman is the guest of her uncle, M. S. Shuman, at Columbia, Pa.

Mr. and Mrs. James R. Stockdale (Geraldine Russell) and Carl Stockdale are spending the Summer at Port Jefferson Bay, L. I.

Mabel Bainsford Griffith is spending the Summer at Spokane, Wash.

William Richards is spending a few weeks on his farm at Dingman's Ferry, Pike County, Pa.

Summering at Camp Snow, on Sebago Lake, Me., are Mr. and Mrs. Ross Snow, Rosita Rivera, Burt Snow, Mr. and Mrs. Thomas J. Keogh, and Lizzie Montgomery.

Pierre and Winfred Young gave a Japanese dinner on board the sloop yacht *Geisha Girl* to their brother, Bert Young, and his wife, at Larchmont, July 9. Twelve guests were seated at dinner in the little cabin, which is fitted up Japanese style. All had a most enjoyable time. Pierre and Winfred Young sailed for Newport July 12 to visit friends.

George and Lizzie Conway are at Atlantic City for the Summer.

Mr. and Mrs. William Gray are summering at Atlantic City.

Mr. and Mrs. William Marble are visiting relatives at Madelia, Minn.

Irma La Pierre and her mother are spending a few days at Ocean Grove, N. J.

Thomas J. Grady is spending the month of July with his family at the Elberon Hotel, Atlantic City.

Mr. and Mrs. Frank Girard (Kathryn Miley) are summering at their cottage in Atlantic City.

Go-Won-Go Mohawk, riding her beautiful horse, "Buckskin," who appears with her in The Flaming Arrow, left New York, July 8, to make a one hundred mile horseback trip through the Catskill Mountains.

Harry Harwood is spending the Summer on Little Diamond Island, near Portland, Me.

Mr. and Mrs. Leon M. Polachek (Ella Dunbar) are at Atlantic City for the Summer.

Agnes Ardeck and her mother were guests of George Rockwood on his yacht *Minto* for a short cruise recently.

William C. Andrews has returned from the Pan-American and will spend the rest of the Summer at Asbury Park.

Jennie Wetmore and Connie Campbell, who have been spending the Summer at Oatka Beach, Wis., will leave July 15 for Buffalo for a month's visit at the exposition.

The Prentice Trio are taking a short rest at their home, at Des Plaines, Ill. Next season they will be with the Mabel Paige company.

Teresa Maxwell is spending this month with Miss Knap, at Liberty, N. Y.

William Morris and family are at Long Branch for the Summer.

May Vokes, Rose Tapley, Myron B. Rice and W. M. Wilkison were the guests of Thomas Broadhurst on a yachting party on the Sound last Thursday.

Della Clark has gone to Cold Spring, L. I., for the balance of the hot spell.

Charlotte Deane is at the Bowlingbrook Hotel, Bath Beach, until rehearsals begin with E. H. Sothern's company.

Jane Kennark will divide her Summer vacation between Far Rockaway, Cape Cod and the Pan-American Exposition.

ENGAGEMENTS.

Brinsley Shaw, for Ben-Hur.

Spencer H. Charters, with Irene Myers.

Ernie Veronee, in A Thoroughbred Tramp, opening at the Bijou Theatre, Chicago, August 11.

Stella Mills, with William Bonelli in An American Gentleman.

Miles Berry, as agent for J. H. La Pearl's Combination.

Sherman Bowles, with Jules Murray to support Neil Burgess.

Russell Craufurd, by M. W. Hanley for the Marquis de St. Victor in A Secret Warrant.

The engagements for the McAuliffe Stock, managed by Harry Katzes, include Scott Siggins, Jessica Miner, Carl Herbert, Jefferson Hall, William Randall, Harry Brooks, Jere McAuliffe, Florinda Farr, Miss Carroll, and Charles Young.

Nancy Poole, engaged for A Secret Warrant.

Francis Webb, for Harry Beresford's The Wrong Mr. Wright company.

Lloyd Patterson and John F. Ward, by Myron B. Rice for Whose Baby Are You.

By W. E. Nankeville: James P. Malaidy for The Penitent; J. D. Carlisle for The Village Parson.

William Marble, with E. J. Carpenter's For Her Sake company.

James A. Young, to play Vinicius with Carpenter's Southern Quo Vadis company.

Pearl Jeanette Ford, with Carpenter's Western Quo Vadis company.

Lillian Thomas and Eliza Mason, for the McCoy Stock, opening Aug. 24.

For Frank Dupree and company's production of The Wizard of the Nile: Fred Frear, to play Kibosh, Frank Daniels' former role, in which he was Mr. Daniels' successor; Helen Merrill, for Cleopatra; Josephine Drexel, Nedra Perry, Olive Vail, Eugene Marshall, John J. Martin, James Nickolds, and John S. Sandford and E. G. Stone as business managers.

THE STOCK COMPANIES.

A section of the Proctor Stock company put on the old farce, Lend Me Your Wife, preceding it with Sunset. Lend me Your Wife, following such a gem of a play as Sunset, was in itself rather morbid, aside from being somewhat unhappily cast. The players most all over-acted in their intense effort to make the result that of an effective comedy. Charles S. Abbe and Beatrice Morgan made the most possible of their respective roles.

Walter E. Perkins will begin on July 29 his tenth starring engagement with the Castle Square Stock company in Boston, appearing in My Friend from India and The Man from Mexico. He is considering several offers from managers of other stock companies for special starring engagements in these two plays, as well as in others in which he has successfully starred, and he may accept some of these propositions before opening in the Autumn in his production of a dramatization of Mary E. Wilkins' popular novel, "Jerome, A Poor Man." He left town on Thursday to visit Miss Wilkins at her home, Randolph, Mass., and later to rest at his own home, Biddeford, Me., before his Boston engagement.

Henry V. Donnelly began last week the work of renovating and redecorating the interior of the Murray Hill Theatre, in which his stock company has been established for three years. The next season will be opened on Sept. 16.

The Valentine Stock company will close its season at Whitney's Opera House, Detroit, July 20, and will open in Cleveland July 22 for an indefinite run.

The Harkins-Bonstelle Stock company will close its season in Eastport, Me., July 29.

Sylvester Maguire's Criterion Stock company broke all records for Summer stock business at the Metropolitan Opera House in St. Paul with Under Two Flags, and this week Sapho bids fair to again establish a precedent for large receipts, the opening Sunday night being the largest house in the history of Summer companies in St. Paul. Robert Dronet and May Buckley have made personal hits. Miss Doro, the ingenue of the company, has created a large following, and George Irving, Harry Jackson, Kate Jackson, Victor de Silke, Harry Burkhardt, Robert Folsom and the others form an organization that is pronounced by the local press to be the strongest that ever settled down for a Summer's run.

The Maurice Freeman Stock company, of St. Louis, began their sixth week of the season on Sunday, July 7, to a crowded house in East Lynne. Nadine Winston was at her best as Lady Isabel and Madame Vine. Maurice Freeman was a strong Archibald Carlyle. F. R. Rutledge as Sir Francis Levison, Anna Marie Schaefer as Cornelia Carlyle, Hugh Morrison as Mr. Dill, Herbert St. John Brenon as Richard Hare, Caroline Morrison as Barbara Hare, Grace Bainbridge as Joyce, and W. H. St. James as Lord Mount Severn acquitted themselves creditably. This week, Sapho is the offering.

Donald Bowles, of the Neill company, now playing at the Burbank Theatre, Los Angeles, was waylaid on the night of July 3 by footpads, who knocked him down and gave him a bad gash on the scalp. No clue has been found to the identity of his assailants.

George Bloomquest has been engaged for a limited season with the James Neill company, opening at Los Angeles.

Roy Atwell has retired from the Majestic Stock company, Utica, as he desires a rest before the regular season opens.

Helaine Hadley continues her good work with the Albee Stock company, Providence. Her Marjorie in What Happened to Jones last week was much liked.

Adelaide Keim has rejoined the Proctor Stock company.

Mamie Wolford Sheridan has been engaged by Manager Brosius, of the Vallamont Stock company, Williamsport, Pa., to play leads the rest of the season.

The Alcazar Theatre Stock company, San Francisco, presented, July 8, The School for Scandal, that was well received and bids fair to run for several weeks, judging from its first reception. Florence Roberts was Lady Teazle; Barton Hill, Sir Peter, and others in the cast were White Whittlesey, Edwin T. Emery, George P. Webster, Harry Rottenbury, Walter Belasco, Frank Bacon, Marie Howe and Agnes Rankin.

Willard Blackmore opened July 8 at Belasco and Thall's Central Theatre, San Francisco, in Held by the Enemy.

Florence Roberts, last season a member of the Forepaugh Theatre Stock company, Philadelphia, has been engaged to play the leading roles with Durban and Sheeler's Stock company, at the Grand Avenue Theatre in that city next season.

Wilson Hummel has signed with the Boyle and Edwards Stock company, Nashville.

Bartley McCullum's Stock company, at Cape Cottage, Me., presented Uncle Tom's Cabin to large audiences last week. Robert Gaillard as Uncle Tom and Stephen Wright as George Harris were exceptionally good. W. F. Canfield as Simon Legree and Harry Stanley as Marks contributed excellent performances. Eva Randolph as Cassie did forceful character work. Aubrey Beattie as Sam, Bert Lytell as Mr. St. Clair, Blanche Hall as Topsy, Eva Davenport as Ophelia, Yolande Wallace as Mrs. St. Clair, Florence Lang as Chloe, and Peter Lang as the Sheriff were satisfactory. Little Miss Thorhower was a pleasing Eva. Next week the bill will be The Lights o' London.

Tony Cummings, late of the Castle Square Stock company, Boston, is in town for a few days, and will visit his home, Washington, D. C., until his season opens, early in September.

William H. Pascoe closed with the Lyceum Stock company, Rochester, Saturday, and returned to New York Monday to look after his interests for the coming season. Mr. Pascoe was married last Saturday to Helen Mar Wilcox.

Beryl Hope has been engaged as leading woman and J. Henry Kolker as leading man for the new company that Charles E. Blaney is organizing for Blaney's Theatre, Newark, next season. The playhouse is now in course of reconstruction and will be opened on Sept. 1.

F. Camp has been engaged as leading man for next season of the Thanhouser Stock company, Milwaukee.

Edwin R. Mawson and his stock company closed their season at Halifax on July 6.

Mark Thall, of Belasco and Thall, manager of the Alcazar and Central Theatres, San Francisco, and Charles F. Bryant, stage director of the Alcazar, will leave this city on Thursday, after a stay of three weeks. Mr. Thall will proceed directly to San Francisco, while Mr. Bryant will visit on his way several cities in which stock companies are located. While here Mr. Thall engaged for the Alcazar M. L. Alsop, Alberta Converse, Minnie Downing, Dana Tracey, and George Osbourne, Sr. He secured the right to produce Edward Elsner's Biblical play, The Voice from the Wilderness, that will be put on in an elaborate manner at the Central. Of the cast Nettie Marshall has been engaged for Herodias and Robert Cummings for Pontius Pilate. Robert Downing will take the role of John the Baptist. Belasco and Thall have re-engaged for the Alcazar Stock company Juliet Crosby, Frank Bacon, Barton Hill, George P. Webster, and Carlisle Moore.

Through Roberts and Ince, Richard Buhler, Ben Johnson, and Grace Griswold have signed for the Columbia Stock company, Brooklyn, and Wilson Enos as stage director of the stock company at the American Theatre, in this city.

J. Henry Kolker will be leading man of the stock company at the New Century Theatre, Newark.

Jane Kennark, Lucille La Verne, Daisy Lovering, Evelyn Browne, Nellie Lindroth, Nellie Strickland, Lester Lonergan, Robert Conness, Charles W. King, Will Davis, Charles Lothian, and Harry C. Long have been engaged by O. D. Woodward for the Woodward Stock at the Auditorium, Kansas City, Mo., for next season.

GOSSIP.

Vera Morris sails for England to-morrow (Wednesday) on the *Majestic*.

Rehearsals of A Convict's Daughter will begin at Chicago on July 29.

Clyde Fitch, who is now in Paris, will arrive here about September 1 to begin rehearsals of The Marriage Game, in which Sadie Martinot will star.

A Day and a Night, Charles H. Hoyt's last successful play, will be sent on the road early in September, under the management of William H. Currie.

Ed R. Salter and Lottie Williams Salter returned to New York yesterday (Monday) from a visit in Detroit.

Mark Thall has secured for production in San Francisco C. E. Callahan's plays, A Romance of Coon Hollow, Fogg's Ferry, Our Angel, Maud Muller, Sensands, and A Country Romance.

Joe Kelly and Charles A. Mason last week dissolved a partnership that had lasted for five years. They had been together with Ward and Vokes, had starred together in Who is Who, and had appeared as a "team" in vaudeville. The dissolution of partnership, which occurred at Toledo, O., was amicable. Mr. Kelly will return to the Ward and Vokes company, and Mr. Mason will be a co-star next season with his brother, Dan Mason, in Broadhurst and Currie's production of Rudolph and Adolph.

Francis Wilson will use The Strollers as the vehicle for his starring tour next season.

William Gillette, it is announced, will appear as Hamlet at the Knickerbocker Theatre next February.

The Broadway Stock company opened at Amory Hall, Keyport, N. J., on July 8, for a Summer season. The company includes Eugene Bryant, Leopold Lane, Myles Macarthy, Frank Leroy, Mrs. Griswold, Miss Robinson, Miss Myles, Minnie Lester and others.

Wallace and Gilmore, the Oswego, N. Y., managers, leased last week the Corning, N. Y., Opera House for a term of five years. They are now lessees and managers of five theatres and booking agents for thirty-six other playhouses in New York, Vermont and Pennsylvania.

The Strickland Sisters are meeting with success in their Summer tour in My Friend from India. The season will close at Waukesha, Wis., July 24, and the Misses Strickland will rest at their Summer home, Benton Harbor, Mich., before commencing rehearsals of their new play, For Love's Sake.

George Cross, who has done for Florodora perhaps the best press work ever known in this town, resigned the position on Saturday.

Annie closed her repertoire season at Wichita, Kan., recently and organized a Summer company, that is booked to November 1.

Master Martin, of the original Big Four, has secured the sole control of Fred W. Bayley's sensational comedy drama, The Devil's Domain, for next season, and will send it on a tour to the Pacific Coast.

C. H. Packard returned to New York Monday, having closed his engagement as Treasurer of the Lyceum Stock company, Rochester.

Homer Mason, a well-known Brooklyn amateur, intends to join the professional ranks.

Lillian Russell, while cycling through Woodmere, L. I., last Friday was lassoed and yanked from her wheel by a small boy who was playing "Wild West." Miss Russell's gown was torn and her hands were bruised, but she was able to return by wheel to her home at Cedarhurst.

Virginia Earle, who has been ill, is again [illegible] the cast of The Girl from Up There, in London.

[illegible] announced, is to star [illegible] play entitled As a Man [illegible] H. Chamberlyn's management.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

CONTINUOUS AMUSEMENT.

A COMPARATIVELY new feature of amusements, heretofore noted by THE MIRROR, has grown so rapidly, and this year is so unusually active—to say nothing of its future possibilities, which in the circumstances seem almost boundless—that special reference to it at this time is called for. This is the outdoor entertainment that almost every city in the country enjoys, and that in several of the larger towns has been phenomenally developed.

It is not so many years ago that people put off all expectation of regular amusement on the closing of the theatres until the next theatre season, and the Summer was given over to matters that seemed appropriate to the hot weather, of which any sort of set entertainment was not one. Of course the fortunates that spent their Summers at the few resorts in former days needed for the leisurely class enjoyed their garden parties, which were spiced by simple formalities of pleasure, or paid serious heed to the occasional dramatic entertainment organized in the hoted drawing-room by idling Thespians; but in those days anything smacking of the professional theatre was rare indeed in Summer. As for the million forced to continue in the cities there was absolutely no hope of entertainment for them between theatrical seasons, and this fact no doubt gave a zest to the play when it was enjoyed that it now in a great measure lacks because of the multiplicity of forms of entertainment that are made possible to everybody, from the leisurely to the hard working.

As is well known, theatrical entertainment is now offered in many cities the year round. While the more formal and fashionable of theatres still observe the traditional habit of closing for weeks in the Summer, there has sprung up another class of theatres that enter more popularly and that are open continuously. But while this change is in line with the spirit that now moves the multitude, the Summer theatre in town is but an incident of present Summer amusements. The suburban resorts have multiplied as have the regular Summer resorts, and the continuously working millions that formerly had no opportunity for relaxation or amusement during the heated season now throng the suburbs—in New York the numerous beaches and outlying parks, and in other cities kindred places—where stage entertainments compete with other devices for pleasure. New York, of course, enjoys advantages of numerous resorts and water and other transportation that perhaps no other city in the world can parallel. But in interior cities outlying parks and other amusement places are springing up and made accessible by electric roads, and almost everywhere the Summer offers full measure of entertainment. It is true that in the metropolitan theatre district are found roof-gardens, but these places enjoy no such vogue as they formerly enjoyed, and the number of persons they cater to is small when compared with the thousands that throng boats and trolley cars on the many lines that lead to better air than the city can afford and to amusements in many forms.

That amusement lovers—in fact, that theatre lovers—are in some places more inclined to the theatre in Summer than formerly is shown in several cities by the continuing of regular plays. In New York, of course, owing to its roof-gardens and the great number of contiguous resorts, the open theatre in the Summer is now an unusual spectacle. Chicago, however, even though it has suffered much hot weather this season, has at this writing no less than five theatres doing business with regular plays. This is remarkable when one considers that Chicago also has its characteristic Summer places of amusement, at which it is estimated 25,000 or 30,000 persons are nightly assembled to enjoy vaudeville performances or music and the like. The growth of amusement in its various phases, of which the Summer phase, though of recent development, is phenomenal in its patronage, indicates that of all countries this is the greatest in this, as it is in so many other things.

MANAGERS' ASSOCIATIONS.

THERE is a tendency among the managers of theatres in the minor cities, known to companies that play engagements of a week or more in the larger cities as one-night stands, to organize. The latest association of this sort to assume form includes fifty or more managers of Ohio, and it promises to include every town of consequence outside of the few large cities in that State.

The object of the Ohio managers' association is announced to "help deserving attractions and to weed out or suppress unworthy attractions," the organization having been made necessary, it is said, by the large number of attractions of the latter class in that field. This object is legitimate and commendable, for unworthy attractions demoralize the business of amusements in every city in which they play. Such attractions necessarily must pretend falsely to be good attractions in order to secure dates; and having once secured dates, their course works harm both to the theatres upon whose managers they impose and to the deserving companies that follow in their wake. The local manager is distrusted by his public after the appearance of a poor company, and as a consequence his business falls, no matter what may be the character of the succeeding company, unless the latter is well known and of good repute. The public never allows for lack of knowledge on the part of a local manager as to the character of his attractions, assuming, as it is natural to do, that a theatre manager, like any other public purveyor, should always know what he is dealing in and with whom he deals in the matter of supply. Such errors of management may be avoided by managers' associations, which thus far at least have a good reason to exist.

Imposition upon local managers in many cases is made easy, without some informing organization, because in the smaller cities so many theatres are managed by persons who adopt this business as a side issue, as a matter of speculation or for their own amusement—the itch to have something to do with a theatre seems to be universal—and who lend their real business energies to other enterprises sometimes erroneously regarded as more legitimate. Managers' associations thus will relieve persons unfamiliar with the character of traveling companies generally of all risk in booking, by informing them of the values of attractions that seek engagements.

There is yet no note of any organization of the managers of theatres in the larger cities, however, as one might naturally expect, for a like mutual benefit. Although most managers in the larger cities are familiar with the character of attractions that travel, they are, as a rule, in a worse fix than the smaller managers who now are organizing for self-protection. The managers in the larger cities that permit the Theatrical Trust to "book" their houses with whatever the Trust may be pleased to send, good, bad and indifferent, and to absorb large lumps of the profits thereof—to say nothing of the percentage of the gross or of the profits that they are forced to yield to the Trust's "agents," whether the business be good or bad—probably in time will envy the independence of the smaller managers and imitate the smaller managers in organization for mutual benefit—if not for self-preservation. At present, however, no matter how seriously they may be injured, they emit no public cry of pain.

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THE PLAYERS' CHRONOLOGY.

July.

14. Birth of Sarah Kemble (Mrs. Siddons), 1755.
Birth of Clara Fisher Maeder, 1811.
Debut at the Haymarket, London, of C. A. Anherst, 1817.
Birth of J. H. Barrett, at Alexandria, Va., 1831.

15. Death of William B. English, stepfather of Lucile and Helen Western, 1864.
Birth of Rita Percy, in London, 1840.
Birth of Charles Plunkett, in Leicestershire, Eng., 1822.
Death of Charles H. Saunders, in Boston, 1857.
Death of Grace Reed, in Bailey Island, Me., 1898.

16. Debut of Mrs. D. P. Bowers, 1846.
American debut at the Park Theatre, New York, of the Ravel Family, 1832.

17. Marriage of Mary Anderson and Antonio Ferdinand de Navarro, in London, 1890.
Marriage of James A. Herne and Helen Western, 1866.

18. Birth of Thomas J. Hinds, in London, 1815.
Death of William Henry, 1900.

19. Debut of Frank Mayo, at the America, San Francisco, 1856.

20. Birth of Fanny Madeleine Janauschek, at Prague, Bohemia, 1830.
Birth of Augustin Daly, at Plymouth, N. C., 1838.
Debut of Madame Vestris, at King's Theatre, London, 1815.

THE NOBLE CHARLES OF YORK.

The noble Charles of York,
He had a thousand stars;
He flashed them into view one night,
He placed them near and far;
And some of them were here, here, here,
And some of them were there;
And some of them, it was observed,
Were hardly anywhere!

"WHEN SARAH PLAYS BOLD ROMEO."

Portland Oregonian.

When Sarah plays bold Romeo to Maudie's Juliet
We'll see the other mummers hump to keep the pace they set;
As old Jack Falstaff, Edna May will trip across the scene,
And staid Dick Mansfield must tog out as dear, petite Arline;
Nat Goodwin as La Tosca would go thirsting for revenge;
As Tess could Irving, hunted, flee for shelter to Stone Henge.
The fad will beat the book-play craze, 'twill be the greatest yet,
When Sarah's playing Romeo to Maudie's Juliet.

Blanche Bates would make a brave Prince Hal, as Topsy could John Drew
Achieve a hit; and how Jeanne D'Arc would do for Kyrle Bellew!
As Portia, Joseph Jefferson could hardly fail to score,
Gillette as Cleopatra would be well worth paying for,
And Mrs. Fiske as big Bill Sykes would crowded houses draw,
While Frederick Warde would make the best Nell Gwynn we ever saw.
They all must get in line or find they're left out in the wet,
When Sarah's playing Romeo to Maudie's Juliet.

When Francis Wilson makes his bow as Little Eva, we
Will see Modjeska's Uncle Tom, a thing worth while to see;
And Ada Rehan, when again she chooses to appear,
Will wear a white and flowing beard and rave and storm as Lear.
May Irwin would be great as Wang, and H. Clay Barnabee
As Desdemona couldn't fail to be 'way up in G;
There'll be things doing on the stage next season, you can bet,
When Sarah's playing Romeo to Maudie's Juliet.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

E. L. R., Lake Charles: Quo Vadis is a melodrama.

M. F. Y., St. Louis, Mo.: Maud Hoffman may be addressed in care of *The Era*, London, Eng.

AMATEUR, Savannah, Ga.: Actors pay their own hotel bills during rehearsals. Sometimes managers will make advances on salaries. No salaries are paid, as a rule, during rehearsals.

R. L. N., Nashville, Tenn.: Sandol Milliken has signed to appear next season in The Liberty Belles. She is summering at Block Island and may be addressed in care of THE MIRROR.

J. A. E., St. Genevieve, Mo.: The photograph of Marie Wainwright that was reproduced in THE MIRROR of July 6 was taken by Hana, No. 22 Bedford Street, Strand, London, Eng., from whom copies may be obtained.

REBEKAH PEERING, Glasgow, Scotland: The pollution of the Passaic River, referred to by "The Matinee Girl" in THE MIRROR, is caused by the sewerage of the city of Paterson, N. J., as well a the refuse from the silk mills and factories there, all of which is emptied into the Passaic.

C. M. H., Rochester: Energetic, capable men are usually in demand in the business department of the theatre. The requirements are a fair education, shrewd business sense, a pleasing address and a general knowledge of the theatre in all its departments. In seeking a position it is necessary to apply in person to managers.

H. H., New York: Dorothy Donnelly began her professional career in the Autumn of 1898 as a member of the stock company at the Murray Hill Theatre. Before that she was prominent in many amateur productions in this city. She is a daughter of T. L. Donnelly, the manager, and is a sister of Henry V. Donnelly, the lessee and manager of the Murray Hill.

C. H. C., New York: The play presented at Ford's Theatre, Washington, on the night of April 14, 1865, when President Lincoln was assassinated, was Tom Taylor's Our American Cousin. The cast was as follows:

Florence Trenchard	Laura Keene
Abel Murcott	John Dyott
Asa Trenchard	Harry Hawk
Sir Edward	T. C. Gourlay
Lord Dundreary	E. A. Emerson
Mr. Cogle	John Matthews
Lieutenant Vernon	W. J. Ferguson
Captain De Boots	C. Byrnes
Binney	G. G. Spear
Buddicomb	J. H. Evans
John Whicker	J. L. De Bonay
Rasper and Bailiffs	C. A. Parkhurst and L. Johnson
Mary Trenchard	Miss J. L. Gourlay
Mrs. Mountchessington	Mrs. H. Buzzy
Augusta	Miss H. Trueman
Georgiana	Miss M. Hart
Sharpe	Mrs. J. H. Evans
Skillet	Miss M. Gourlay

SOUTHERNER, Boston: Maud Jeffries was born at Memphis, Tenn., in 1870. Her first engagement was with Augustin Daly, whose company she entered when she was seventeen years of age. She played extra and minor parts and under studies for two seasons. During Wilson Barrett's tour of this country in 1889-90 Miss Jeffries made application for a position in his company, and Mr. Barrett, recognizing her ability, engaged her. She remained with him for ten years, first in second parts and then as his leading woman, and won much success as Desdemona and Ophelia and in The Silver King, Claudian, The Sign of the Cross, and in Mr. Barrett's other productions. Last season she left Mr. Barrett's company and it is understood that she will soon play in London the leading role in Ladysmith, an adaptation of Shenandoah, with the locale shifted to South Africa. Miss Jeffries has strong emotional powers, natural methods, excellent technique, and much personal charm.

BURTON, Brooklyn: The first Shakespearean production made in this country occurred March 5, 1750, in New York, when Murray and Kean's company played Richard III. Kean assumed the role of Richard, and although there are no records to show how good his performance of that character was, yet it is surmised that he was a pretty good actor, and at least a versatile one, as he played the leading part in numerous tragedies and comedies. Kean also originated the role of Captain MacHeath in The Beggars' Opera in America, and gave several other notable portrayals to the then infant American stage. It is supposed that he was an Englishman by birth, as were many of his company, that included Mr. Murray, Mr. Tremain, Mr. Scott, Mr. Woodham, Mrs. Taylor, Miss Osborne, and Miss Nancy George. The repertoire was a large one and below appears what is thought to be its entirety: Plays: A Bold Stroke for a Wife, Amphitryon, Beaux' Stratagem, Beggars' Opera, Busybody, Cato, Distressed Mother, Fair Penitent, George Barnwell, Love for Love, Orphans, Recruiting Officer, Richard III, Sir Harry Wildair, and Spanish Fryar. Farces: Bean in the Suds, Damon and Phillida, Devil in the Wine Cellar, Devil to Pay, Hot in the Well, Miss in Her Teens, Mock Doctor, Stage Coach, and Virgin Unmasked. The company played principally in New York and Philadelphia, where it was liberally patronized, although the authorities frowned considerably on all dramatic performances at that time. On benefit nights, that were held quite frequently, extra bills were given. The average receipts ranged from $150 to $200 a performance, but as they were not regularly given, the profits were not large and but few ventured into the amusement field. Cato, the classic drama, was the principal success achieved by the company. Kean retired in 1754 to resume writing, which was his real profession.

THE USHER.

Press work, thinly disguised in the form of dispatches to New York newspapers, announces that Coquelin has proposed a partnership with Charles Frohman to take American dramas to Paris, where some will be acted in French and some in English.

Of course this story is made out of the same cloth that the Bernhardt-Adams-Romeo story came from. It is in line with the scheme to keep the "Napoleon's" name going the newspaper rounds, irrespective of a fact basis.

Some men refrain from deliberate falsification as a matter of principle; others for fear of detection and consequent discredit. But the originator of these particular stories has no such scruples or considerations of prudence.

●

From the time of Charles Matthews to that of Augustin Daly, English plays or plays acted in English, in Paris, have failed completely to attract French people, getting solely the sparse support of the English and American colonies.

Nor will the French extend their hospitality to the works of foreign dramatists, whatever their nationality, when translated into French. No one knows that better than Coquelin, who is not, as the press worker would represent him, a fool.

Moreover, as Frohman is not a producer of American plays in America, is it not somewhat absurd to contemplate this alleged plan of his to become a producer of American plays in France?

In other words, the native dramatist, who gets no encouragement from Frohman in New York, is to be welcomed with open arms by Frohman in Paris?

●

The *Herald* one day last week had a cable from London repeating the stereotyped budget of Frohman "news" it had published two or three times before in different forms. The same matter will be published again when Frohman returns to this city the latter part of this month. This is the method of advertising Frohman and his enterprises that the *Herald* has repeated annually for several years, interspersed now and then with a barefaced fake of the Bernhardt-Adams type.

●

Among the Shakespearean revivals announced for next season are those of Madame Modjeska, who will play Constance and Katharine; Julia Marlowe, who is to reappear as Juliet; Mr. Sothern, who will play Hamlet occasionally, and Mr. Hackett and Miss Mannering in The Taming of the Shrew.

The romantic productions will include Forest Lovers, with Bertha Galland; Kyrle Bellew in A Gentleman of France; E. J. Morgan in The Master of Ballantrae; Mr. Hackett and Mr. Faversham in plays having Don Cæsar de Bazan as the central character; while several others are on the tapis.

Romantic plays give a certain charm to a season, provided they are works of good quality; but their vogue will be short, probably, because they are likely to be overdone.

Viewing the preparations and announcements for the coming campaign broadly, it may be said generally that there are some signs of promise, but not many. The blight of commercialism is showing its effects clearly in the slow, but steady, depreciation of the character and grade of theatrical entertainments.

●

An actress calls my attention to the following paragraph from a newspaper of this city:

District-Attorney Philbin to-day will meet a committee of petitioners for the pardon of Ben Ali, known as "Frenchy," who is serving a life sentence for the murder of Old Shakespeare.

The actress writes in pertinent comment: "Is not this a dangerous precedent to establish? If it becomes known among the profession the District Attorney is likely to be kept busy."

●

Mr. Mansfield writes a letter to the papers in which he urges that, having paid Mr. Rostand a large sum in royalties for the use of the uncopyrighted Cyrano de Bergerac, he ought not to be criticised for not paying the author the balance due him under his contract.

While the reasons Mr. Mansfield advances show a good deal of practical sense, they do not indicate a particularly high degree of morality. The reasons why held good at the time Mr. Mansfield agreed to pay M. Rostand for an authorization that gave his Cyrano prestige and legitimacy. Mr. Mansfield demanded and received credit at the time his honorable intentions were announced. But having made the agreement to pay M. Rostand, he was not justified in stopping the royalties merely because he repented of his bargain and thought that he had given enough for the use of a play that others were acting without giving the author compensation.

Moreover, Mr. Mansfield enjoyed very large receipts with Cyrano, while those that seized the play because it was not legally protected failed to prosper. An element in the success of Mr. Mansfield's production was the fact that he had the moral support of the press and the public because of his square dealing.

●

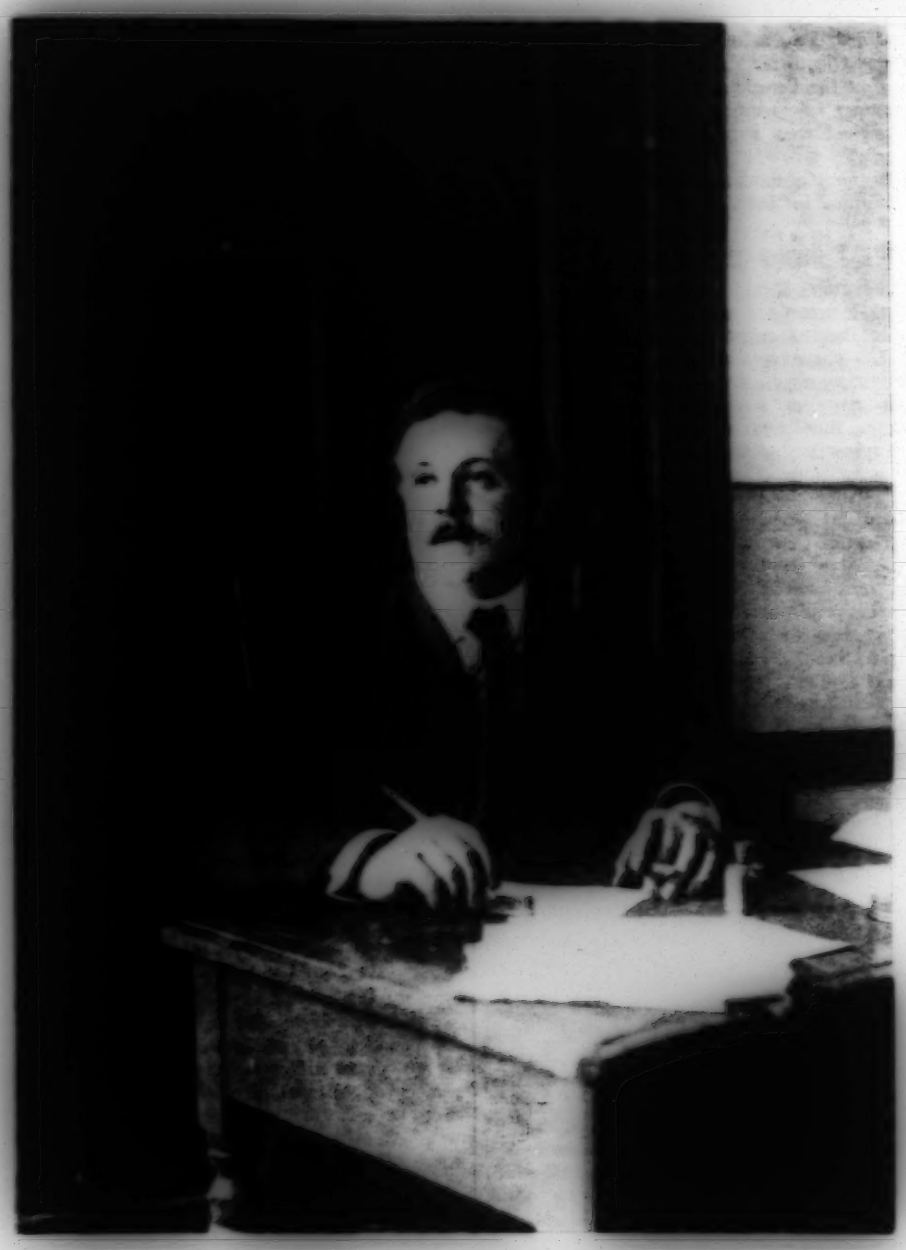
In Brooklyn the practice of raising prices for no especial reason at the Montauk Theatre created such a degree of dissatisfaction last season that it is now announced the $1.50 scale will be adhered to with a few exceptions. As the attractions that played at $2 there last season were mostly those in which the Trust was interested, and as the Trust has a direct interest in the Montauk's receipts, this pronunciamento means that the Trust has discovered that Brooklynites are unwilling to pay more than the attractions "presented" to them are worth at the theatre which Colonel Sinn used to conduct with a shrewd and admirable policy of regard for the sentiments of his patrons.

●

Thus far this Summer has been particularly barren in theatrical developments. All's quiet along the Rialto, and the dramatic critics of the daily press are finding it difficult to keep their departments going without resort to padding.

From the agencies and other sources it is learned that comparatively few engagements have been made yet, and there are still many well-known actors at liberty.

Nevertheless, the season in the principal cities is to open early. Very likely before the close of this month there will be a hum of activity in all lines.



Acton Davies is one of the youngest critics in New York, but he occupies a position more enviable than those held by some other local writers on the theatre who are his seniors in years and experience. Mr. Davies' department in the *Evening Sun* is unsigned; the personal pronoun "I" never appears in his reviews; his picture does not adorn the columns of his paper, nor the billboards of the city. Indeed, the portrait above is one of a very few that have been published, and it is certainly an admirable likeness. Despite the fact that his identity is not officially apparent to the public, his criticisms are read eagerly by a large number of theatregoers. Mr. Davies' criticisms tell the average theatregoer just about what he wants to know. They are not ethical or philosophical essays, nor do they probe deeply into the merits of either play or players. In a terse, breezy style they summarize the good and bad points of a production, and most of the time they hit the nail squarely on the head. No one can justly question Mr. Davies' earnestness and sincerity. He writes what he thinks and does not hesitate to write emphatically, whether it be praise or censure. The powers that bias the views of certain of his fellow writers have not influenced him. Consequently his reviews can be relied upon as honest and impartial.

GEORGE FULLER GOLDEN.

George Fuller Golden, whose portrait appears on the first page of this issue of THE MIRROR, is known throughout the land as the Big Chief of the White Rats of America, an organization founded by him and brought by his indefatigable efforts to a position of power and of international renown. Mr. Golden hails from Alabaster, Mich., and at the age of twelve, while living at Bay City, he and James F. Dolan, now of Dolan and Lenharr, ran away and did a sketch in the South. They separated, but after several years of hardship reunited in Chicago. Again they separated, and Mr. Golden, working for four years or more with other partners, went to England with Cliff Ryland. Abroad he remained for four years, during the last two of which he did a single specialty. Returning to America in 1895, he soon became one of the most popular monologue artists, and his services were constantly in demand. Last year he organized the White Rats, whose various achievements under his guidance are matters of recent history.

A NOVEL ON THE PASSION PLAY.

Channing Pollock, the one-time dramatic critic, who, during the past two years, has divided his attention between William A. Brady's theatrical attractions and magazine work, is the author of a novel soon to be issued by the Neale Publishing Company, of Washington. This story, which is entitled "Behold the Man!" deals with the life of the Bavarian peasants who enact the Passion Play at Ober-Ammergau, and, judging from an advance description of its character, is rather likely to provoke considerable discussion. The theme, which in its rudimentary form has been used in dozens of books between "The Scarlet Letter" and Maxwell Gray's "The Silence of Dean Maitland," is represented principally through the medium of a strong woman and of a weak man—the woman chosen delineator of the Virgin; the man selected to represent the Christ. The positive radicalism of this device is the more apt to create a small sensation when the volume appears because of the comparative novelty of Ober-Ammergau as a locale for a work of fiction. But one other story has ever been founded on the Passion Play. That was written in German during the 80's by Wilhemine von Hillern and was called "On the Cross." Mr. Pollock's literary and theatrical work speak well for his development of characters, locale and plot, and his story will be looked forward to with interest.

EDNA MAY TO VISIT AUSTRALIA.

Arrangements have been made by J. C. Williamson for Edna May's appearance in Australia nearly two years hence, after she shall have finished her next season's London engagement at the Apollo Theatre, in Three Little Maids, as well as a tour of the English provinces. Miss May will go to Australia via the Suez Canal. After her Australian season she will return to New York by way of San Francisco.

John Turton, leading juvenile, Mimosa.

PERSONAL.

EYTINGE.—Rose Eytinge, whose health has not been good this Summer, although she has steadily pursued her work as a teacher, this week resumes her very interesting recollections in THE MIRROR.

ALLEN.—Viola Allen spent a portion of the past week driving through the Berkshires.

STEVENS.—Emily Stevens, who made her debut last season on tour in Becky Sharp, will be a member of Mrs. Fiske's company at the Manhattan Theatre. Miss Stevens is a cousin of Mrs. Fiske and has revealed the possession of unusual dramatic talent.

HOWARD.—Benjamin Howard retired from the cast of The Strollers at the Knickerbocker on Saturday, and will spend six weeks at his home in Vermont before joining Viola Allen's company as leading man.

SEABROOKE.—Thomas Q. Seabrooke's tour in A Modern Crusoe will open in San Francisco Sept. 16.

MANN-LIPMAN.—Louis Mann and Clara Lipman, who are now in Paris, will visit Italy, Switzerland and Germany before they return here.

HOPPER.—Edna Wallace Hopper returned last week from California, where she had attended the funeral of her mother. Last evening she resumed her role in Floradora.

FARRELL.—Eva Farrell, a niece of the late Colonel Robert G. Ingersoll, will be a debutante in Mrs. Fiske's company at the Manhattan Theatre. Miss Farrell has acted in amateur theatricals in New York with notable success, and after careful preparation has concluded to adopt the stage as a profession.

MINER.—Mrs. Henry C. Miner (Annie O'Neill) denied last week a report that she would return to the stage. Mrs. Miner is summering at Allenhurst, N. J.

SOTHERN.—Sam Sothern has been engaged by Herbert Waring for his Imperial Theatre, London, company.

MASON.—A. E. W. Mason, the English novelist, author of "Miranda of the Balcony," Anne Crawford Flexner's dramatization of which will be Mrs. Fiske's opening play at the Manhattan Theatre, New York, in September, will visit America for the first time in the early Autumn and will witness the Manhattan production.

KEENAN.—Frank Keenan was one of the orators at the dedication of the Soldiers' and Sailors' Monument in Memorial Park, Edgartown, Mass., July 4.

DIXEY.—Henry E. Dixey has been engaged for the role of Sir Joseph Porter with the Castle Square Opera company's production of Pinafore at Manhattan Beach Aug. 12. Directly after closing this engagement Mr. Dixey will sail for London, where he is to read the manuscript of a new play in which he expects to star.

STEARNS.—F. K. Stearns, correspondent of THE MIRROR at Detroit, Mich., will sail for Europe July 20.

SUTHERLAND.—Mrs. E. G. Sutherland has been at the Isles of Shoals for a few days. Her play, that Henrietta Crosman will produce next season, has its scene laid there.

HILTON.—Mr. and Mrs. Henry Hilton (Sylvia Gerrish) are seen frequently tooling a tour in hand through Central Park on their way to their beautiful home at Tarrytown.

HENSHAW.—John E. Henshaw and May Ten Broeck were in Boston last week. They will go soon to their Summer home, at Plymouth, Mass.

MELBA.—Nellie Melba is suffering from bronchitis and has been ordered by her physicians not to sing at Covent Garden, London, this week.

FIELD.—Al. G. Field's name will be presented, it is said, at the Milwaukee meeting of the Grand Lodge of the B. P. O. E., in nomination for the office of Esteemed Leading Knight of the order.

NEWTON.—Madge Newton, who closed on Saturday a successful season as leading woman with the [illegible] Stock company, Canada, will [illegible] at Fox Lake, Wis., before [illegible] to New York.

[illegible].—[illegible] spending the Summer at Marblehead [illegible] with her husband, William H. Wilde, Jr.

CURRENT AMUSEMENTS.

Week Ending July 20.

Manhattan Borough.

METROPOLIS (3d Ave. and 142d St.), Closed Sat. Eve., June 1.

OLYMPIC (Third Ave., nr. 156th St.), Closed Sat. Eve., May 25.

HARLEM OPERA HOUSE (206-214 West 125th St.), Closed Sat. Eve., May 11.

HURTIG AND SEAMON'S (206-214 West 125th St.), Closed Sun. Eve., June 23.

PROCTOR'S (125th St., nr. Lexington Ave.), Closed Sat. Eve., June 29.

KLEIN'S (60th St. and Lexington Ave.), Now building.

ST. NICHOLAS GARDEN (66th St. and Columbus Ave.), Third season of Kaltenborn Orchestra—Beginning 8th., June 1—7th week of season.

CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.

TERRACE GARDEN (58th and 58th Sts., nr. Lexington Ave.), The Robber Baron.

MAJESTIC (Eighth Ave. and 58th St.), Now building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Closed Sat. Eve., June 29.

CARNEGIE HALL (Seventh Ave. and 57th St.).

COLONIAL (1560 Broadway and 104-170 West 47th St.), Now building.

NEW YORK (Broadway and 45th St.), Closed Sat. Eve., July 6.

CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.), Opened Mon., May 27—Vaudeville every evening irrespective of weather—8th Week.

CRITERION (Broadway and 44th St.), Closed Sat. Eve., June 15.

BERKELEY LYCEUM (23 West 44th St.), Closed.

VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 4.

REPUBLIC (207-211 West 42d St., adjoining the Victoria, Closed Sat. Eve., May 25.

HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—8th Week.

AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat. Eve., June 15.

ROSE GARDEN (Southeast cor. of 42d St. and Eighth Ave.), Opened Fri., June 21—Closed Fri. Eve., July 5.

MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 8.

BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 1.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.

CASINO (Broadway and 39th St.), Florodora—38th Week—277 to 284 Times.

KNICKERBOCKER (Broadway and 38th St.), Francis Wilson in The Strollers—4th Week—22 to 28 Times.

HERALD SQUARE (Broadway and 35th St.), Closed Sat. Eve., June 29.

GARRICK (35th St., East of Sixth Ave.), Closed Sat. Eve., June 29.

HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.), Now building.

KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville every afternoon and evening.

KOSTER AND BIAL'S ROOF-GARDEN (145-149 West 34th St.), Opened Mon., June 17—Nightly vaudeville.

SAVOY (112 West 34th St.), Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., April 27.

THIRD AVENUE (Third Avenue and 31st St.), Closed Sat. Eve., April 27.

BIJOU (1219 Broadway), Closed Sat. Eve., June 1.

WALLACK'S (Broadway and 30th St.), Closed Sat. Eve. June 1.

DALY'S (Broadway and 30th St.), Closed Sat. Eve., June 1.

WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve. April 20.

COMIQUE (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—12.30 to 10.45 p. m., Also Gloriana and An Engagement.

GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 1.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).

MADISON SQUARE ROOF (Madison Ave., 27th and 26th Sts.), Opened Wed., July 3—Closed Tues. Eve., July 9.

MINER'S (312-314 Eighth Ave.), Closed Sat. Eve., June 8.

MADISON SQUARE (24th St., nr. Broadway), Closed Tues. Eve., June 25.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.

EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Closed Sat. Eve., June 29.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., June 15.

IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.

FOURTEENTH STREET (14th St., nr. 6th Ave.), Closed Sat. Eve., May 25.

KEITH'S (East 14th St., nr. Broadway), 383d Week of continuous vaudeville—12.00 to 11.00 p. m.

ACADEMY (Irving Place and 14th St.), Closed Sat. Eve.), May 18.

TONY PASTOR'S (141-147 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.

DEWEY (125-132 East 14th St.), Closed Mon. Eve., June 3.

GERMANIA (147 East 8th St.), Closed Sun. Eve., May 19.

LONDON (235-237 Bowery), Closed Sat. Eve., June 8.

PEOPLE'S (199-203 Bowery), Closed Mon. Eve., May 27.

MINER'S (163-167 Bowery), Closed Sat. Eve., June 15.

THALIA (46-48 Bowery), Closed Tues. Eve., June 11.

WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., June 29.

PARK (393 Fulton St.), Closed Mon. Eve.), July 1.

HYDE AND BEHMAN'S (340-352 Adams St.), Closed Mon. Eve., June 3.

NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. Eve., May 13.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1.

PATTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15.

UNIQUE (194-196 Grand St.), Closed Thurs Eve., May 9.

LYCEUM (Montrose Ave. and Leonard St.).

CRITERION (Fulton St., opposite Grand Ave.), Closed Tues. Eve., June 18.

AMPHION (437-441 Bedford Ave.), Closed Fri. Eve., May 31.

STAR (391-397 Jay St., nr. Fulton St.), Closed Mon. Eve., July 1.

COLUMBIA (Washington, Tillary and Adams St.), Closed Sat. Eve., May 18.

GAYETY (Broadway and Middleton St.), Closed Sat. Eve., May 25.

BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., May 11.

MONTAUK (585-587 Fulton St.), Closed Sat. Eve., June 9.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. Eve., May 26.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.), Closed Sat. Eve., June 15.

FOLLY (Graham Ave. and Debevoise St., Now being completed.

AT THE THEATRES.

Terrace Garden—The Robber Baron.

The Parry Opera company at Terrace Garden, that has heretofore satisfied itself and its patrons with revivals of more or less time-worn comic operas, appeared last evening in a new musical comedy, entitled The Robber Baron. The book of The Robber Baron is by John Arthur Fraser and the music by William Schaeffer, both of whom are comparatively new to New York. The scenes are laid in Paris, in the sixteenth century, and the story is founded, it is said, upon historical fact. The chief character is Maurice de Grassi, who, born of noble family, is cheated out of his estates, and becomes a bandit, after the manner of Robin Hood and sundry other operatic celebrities. At the end of the third act Maurice de Grassi comes into his own again. The cast includes Hubert Wilke, Frank Deshon, Harry Davies, George W. Callahan, Paul Gazzi, Harry Carter, Thomas William Sturgeon, Villa Knox, Mathilde Cottrelli, Helen Byron, and Bonnie May. The production will be reviewed in the next issue of THE MIRROR.

CONVENTION OF BILL POSTERS.

The Association of Bill Posters of the United States and Canada held its eleventh annual convention at Buffalo July 9 to 12, the sessions taking place in the rooms of the Buffalo Historical Society in the Library Building. The convention broke all records in point of attendance, there being over two hundred delegates present from all parts of this country and Canada.

The principal business transacted was the adoption of a plan of reorganization of the association, by which its scope and membership will be extended. A change of name to the Association of Bill Posters and Distributers of the United States and Canada also was effected. The plan of reorganization provides for the division of the territory covered by the association into seven districts—New England, Eastern, Middle, Southeastern, Pacific Coast, and Canadian. Each district will be in charge of a superintendent, who will have a place on the Board of Directors. A New York office of the association in charge of an assistant secretary will be established.

The association re-elected its board of officers as follows: Charles F. Bryan, of Cleveland, president; Barney Link, of Brooklyn, vice-president; A. B. Beall, of Sioux City, treasurer, and Charles Bernard, of Savannah, secretary. It is expected that the association will regain control of the *Bill Poster*, that is now published by a company.

At a special meeting of the New York State Bill Posters' Association, George Castner, Syracuse, and W. C. Smith, of Elmira, who were suspended on charges of being partners in concerns opposed to the association, were reinstated upon proving that they had not entered into such partnership. The National Association took under consideration charges against Manager M. W. Wagner, the member from Bradford, Pa., who is alleged to have posted bills at Olean, N. Y., where he manages a theatre, on the boards of the Olean Bill Posting Company, a member of the association. A committee was appointed to investigate the charges.

The next annual convention will be held at Milwaukee in July, 1902.

NEWS OF THE P. W. L.

The July drama meeting of the Professional Woman's League yesterday afternoon was called to order by the chairman, Rosa Rand. There was a large attendance. For the first number on the programme Laura Alberta gave a scene from Pygmalion and Galatea that was warmly applauded. Mrs. Katharine Miller then rendered a vocal solo and was obliged to return for an encore. Mrs. Miller possesses a clear, high soprano of unusual carrying power which she uses artistically. In the absence of Mrs. M. S. Paine, Mrs. Belle Gray Taylor was called upon and recited two original poems, showing true poetic spirit. Laura Burt was then joyously welcomed and recited "The Actor," "Seein' Things," and "Solitude" with great dramatic effect. Mrs. Katharine Miller again sang two songs, to the delight of the audience.

The Chairman urged Miss Etta Hudgins to recite, which she did reluctantly, but her two selections were daintily and prettily read. To conclude the afternoon programme Mrs. W. G. Jones and Rosa Rand appeared in a scene from The School for Scandal. Mrs. Jones was Sir Peter and Miss Rand Lady Teazle. Both scored hits, and Mrs. Jones was requested to recite "Open the Door," which she did very beautifully in good voice and with sympathetic feeling. Miss Rand very graciously thanked those in attendance, saying she felt complimented by the large number present, and adjourned the meeting. Next Monday will be social day. On July 29 there will be a musical afternoon, in charge of Mrs. M. S. Paine.

"Aunt" Louisa Eldridge has resigned as visitor to the sick for the Professional Woman's League, a position she has held since the League was organized early in 1893. During the eight and a half years since then she has made nearly six hundred visits to sick members, in many cases being obliged to go out of town to do so. She also has attended the funerals of many members who have died and has written the eulogies of thirty-four members. "Aunt Louisa" says she needs a rest, and besides she believes in giving some one else a chance.

A BILL-POSTING COMBINE HERE.

It is reported on excellent authority that a combination is now being effected that will bring the entire bill posting business of this city under one control. At present the field is occupied by two companies—A. Van Buren and Company and the New York Bill Posting Company. While these companies have been in competition for some time, there has been no open rivalry, as by some understanding each has received a share of the business. The negotiations said to be in progress will, according to report, result in a union of the two companies, who will be in sole control of the city's bill boards.

MUSIC NOTES.

Susan Metcalfe, an American, scored a success upon her debut in concert in London last week.

William Worth Bailey, the blind violinist, who is to tour this country during the coming season, is now receiving finishing touches from Ysaye at Brussels. He will return to his native country early in November, beginning his tour on arrival.

Arrangements have been completed by R. E. Johnston to bring to this country Slivinski, the Polish pianist, for a season of fifty concerts, beginning the middle of November.

ON THE RIALTO.

Sunday morning is the slumber time of the Rialto. Downtown, the business district puts on pajamas at sunset and sunrise finds it astir again. The residence section uptown goes to bed very properly about midnight and gets its prescribed eight hours of sleep before breakfast. The Rialto rests but once each week. Sunday morning, exhausted, it ceases for awhile its palpitating, nerve straining throb, and with a few hours of slumber regains some of the forces it has spent. The rest does not begin till nearly dawn, but ere it is over the morning shadows have flooded Broadway and receded over deserted pavements. Then only is the Rialto quiet. Its sleep is heavy. The buzz of the occasional trolley car does not awaken it. The puffing, rattling "L" trains have no hearers. The Summer sun dawns on a silent street. Block after block, and no trend of a human foot. The theatre doorways are barred by glaring posters that have no readers now. The shops are padlocked. Drawn curtains or closed shutters mask the windows of the hotels, where downstairs sleepy clerks and bellboys rub their eyes and yawn. The restaurants and cafes, that teemed with life a few hours back, are empty. In front of one resort an electric sign gives forth a puny light, a reminder of the darkness that has past. Even the night-hawk cabs have gone for lack of prey. At Thirty-fourth Street a trolley employe chats with a policeman and mechanically signals the few lonely cars that pass. The Rialto sleeps. The sun climbs higher and waiters on the early watch scurry into the restaurants; ice and milk carts clatter by, their sound echoing through the street; the corner newsmen open their stands. Some of the restaurants are open, too, but their tables are vacant. Still the Rialto sleeps. Upon the peaceful silence there breaks the sound of a church bell. Clear and sweet it rings out, with naught to mar its harmony. The sound brings no response from the Rialto, where the soul, like the body, sleeps. Those that answer to the call are of an humbler quarter. Now the cars pass more frequently; curtains are drawn and a few early risers appear on the street. They are off for a day by the sea or by the mountain. Pretty soon more people appear. They dodge into a side door for a matinal drink. Their faces are familiar, for they are the habitues, the men about town of the Rialto, whom we have ever with us. It is high noon now and the hum of life begins anew. The Rialto's slumber time is past.

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In Winter the Rialto sleeps later and more soundly than in Summer. The heat sends many of its denizens to pleasanter places, but during the cold weather there is no such inducement to be up and doing, and the small minority that must rise with the lark has the street to itself. Early one Sunday morning last Winter Broadway, for a space of several blocks, had but one pedestrian—Amelia Bingham on her way to a rehearsal of The Climbers at the Bijou Theatre.

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The Kansas corn crop, according to report, has been ruined by the heat, and there is much ado on the Produce Exchange in consequence. But, whatever's the matter with Kansas, the traders on the Produce Exchange needn't worry. The Wallack's Theatre corn crop is all right. Maybe there isn't enough of it to supply the entire market, but it's flourishing just the same. Yesterday there were as many as six stalks growing industriously in the little plot of ground beside the stage door of Wallack's. Some one, presumably the stage-door-keeper, first planted the corn several seasons ago, and each Summer there's been more of it, the present year's crop far exceeding all records. It is an odd thing—a cornfield just around the corner from busy Broadway. But there the cornfield is, and the attention of the Produce Exchange operators is respectfully called to its existence.

THE ART OF ACTING.

Would you enjoy seeing the great dramas? Would you profit by seeing the great dramas? Would you be an intelligent auditor when you see the great dramas? If you would, then do this:

Let us suppose the play to be Shakespeare's Merchant of Venice—a more appropriate name for which would be The Jew of Venice. If you are not already familiar with it, read it, read it carefully, reread it. Give special attention to the two great characters—Shylock, the malignant Jew, and Portia, the courageous young woman, who, to save the life of her lover's dear friend, dons man's apparel and, under an assumed name, appears in court as an expounder of the law. Form your own conception of the characters, especially of the principal characters; look closely at their great scenes and at their important speeches; form an opinion of the proper manner of playing these scenes and of speaking the individual, particularly the longer, speeches. Look, for example, at Shylock's great scene with Tubal, at the Trial Scene, and at Portia's great speech when she pleads for mercy. If you even go so far as to memorize this famous speech, all the better. Then compare your impressions with what the players do.

Prepare yourself in this manner, and you will be surprised to see how greatly the pleasure of seeing a classic drama performed will be heightened. Do this, and you become an intelligent, a critical auditor; do this, and you will understand why it is that some persons go to see the classic and the standard dramas again and again, and find little to edify them in the tank drama, in the fire-engine drama, in the horse-play drama, or in any sort of drama that appeals to the taste (?) of those only who never take the trouble to think.

We never tire of what is really good; indeed, the really good grows upon us. The more familiar we become with it, the more we relish it.

If the play be Macbeth, Othello, As You Like It, Richard, King Lear, Hamlet, or any of the other great dramas, a like course should be pursued.

Some one has said that a thorough knowledge of Shakespeare is of itself a liberal education; and Dr. John Sharp said that Shakespeare and the Bible made him Archbishop of York. ALFRED AYRES.

LILLIAN GREEN ILL.

Lillian Green, who has been singing in King Dodo in Chicago, was brought to her home here last Wednesday, seriously ill with typhoid fever. On the advice of physicians, Miss Green was removed to Roosevelt Hospital, where she was said yesterday to be resting comfortably.

CUES.

Max Rosenthal, stage-manager of the People's Theatre, was married July 3 to Sabina Weinblatt, of the Thalia Theatre company, at the home of the bride's parents, Rosenheim, N. J.

The Castle Square Opera company will begin, at the Broadway Theatre, July 29, rehearsals for its two weeks' season at Manhattan Beach. The bills at the beach will be The Mikado, week of Aug. 5, and Pinafore, week of Aug. 12. The company begin rehearsals Aug. 14, also at the Broadway, for the Fall season of grand opera at that theatre.

P. C. Foy left last week for Atlanta, Ga., to fill a six weeks' engagement at the Imperial Theatre.

Jim Winterburn, the Chicago show printer, just from the Pan-American, may be seen daily "on Broadway" this week. He will seek the cooling breezes on the board walk at Atlantic City next week.

Charles F. Dittmar has been appointed musical director of the Columbia Theatre, Brooklyn.

Frederic Murphy and Alice Coburn, a young newspaper woman of Philadelphia, will be married in that city on Thursday.

The suit of Mervyn Dallas against Jules Murry for alleged breach of contract was tried before Judge Conlan in the City Court recently, and the jury awarded Mr. Dallas damages to the amount of $600, the full amount sued for, with an extra allowance. Mr. Murry, through his attorneys, made application for a new trial, which was granted, and Mr. Dallas says his lawyers have instituted proceedings to enforce the judgment without a new trial.

The annual tour of Marie Lamour will open at Yarmouth, N. S., on July 29.

Mrs. Beerbohm Tree has recovered from her illness.

Charles H. Wuerz and Mary Vincent Sheridan were married in this city July 10.

George Bowles will be advance representative for Blanche Walsh next season.

Arthur C. Sanders is playing in Lovers' Lane at McVicker's, Chicago.

ENGAGEMENTS.

Helen Lee, for The Little Minister.

Arthur J. Pickens, with Clay Clement, for his Milwaukee engagement during the Elks' Carnival, and with the Huntley Jackson company for next season.

Harold Vosburgh, for The Village Parson.

Mr. and Mrs. John L. Clark (Ella Cameron), with Whitney and Knowles' Quo Vadis.

Edwin Brandt, to play George Harris in W. A. Brady's Uncle Tom's Cabin.

Lillian Maynard, by Broadhurst and Currie, for The Night of the Fourth, with Matthews and Bulger.

Leonora Lockwood, by Broadhurst and Currie, for The House that Jack Built.

Joseph Allenton, for The Power of Truth.

Frederick Conger, formerly leading with the Frawley and various Western stock companies, for Pennsylvania.

Ernie Veronee, for soubrette roles with Jules Walters.

Ed H. Lay, to originate a pantomime part in Pennsylvania.

Charles F. Newsom, to play the juveniles in support of Iola Pomeroy in Fogg's Ferry and Coon Hollow.

NOTES OF NEW THEATRES.

Ormsby A. Court, who recently retired from the management of the Park Theatre, Manchester, N. H., may arrange for the erection of a new theatre, of which he will be manager, in that city.

A new theatre is to be erected at Oakford Park, near Greensburg, Pa. The work will begin next week and the contract calls for its completion in one month. Its seating capacity will be 1,400.

The auditorium and opera house in the new City Hall at Greensboro, N. C., was used for the first time on July 10, 11, When the North Carolina Press Association held its meeting there. The theatre has a seating capacity of about 1,200, including eight boxes. It has a large stage, with plenty of room in the scenery loft and the dressing-rooms, and is well supplied with scenery and properties. The equipment for lighting and heating is excellent.

The Springer Brothers' New Opera House is now in course of construction at Columbus, Ga. It will be modern in construction, with three floors and a seating capacity of about 1,800.

An immense amusement building, that will include a theatre, roof-garden, natatorium, restaurant and other features, may be erected in Newark, N. J. W. M. Morton is the promoter of the enterprise.

SAID TO THE MIRROR.

GEORGE D. WALTERS AND COMPANY: "Our advertisement in THE MIRROR for Milt G. Barlow in The Land o' Cotton brought splendid results, and we hope to do more business with you in the near future."

DEATH OF THEODORE MOSS.

Theodore Moss, the owner of Wallack's Theatre, and for nearly half a century one of the most prominent of American theatre managers, died at his country home at Seabright, N. J., on Saturday, July 13. His passing was due to old age—he was seventy-five—rather than to any particular malady. He died peacefully, surrounded by members of his family.

Mr. Moss was born in England in 1826 and came to this country when a lad. He entered the theatrical business shortly after attaining his majority, becoming at that time the treasurer of the old Wallack's Theatre, at Broadway and Broome Street. Even in his youth Mr. Moss possessed wonderful business sagacity. The Wallacks, father and son, appreciated this, and from Mr. Moss' earliest association with them they intrusted their business affairs largely to him. As treasurer of the theatre he came into close touch with the theatre patrons of the old days. He became popular among them, and through all his later career he was almost as well known to his patrons as to the members of his company. This personal association with playgoers and his cordiality toward them had, no doubt, much to do with the success of Mr. Moss.

When the Wallacks took over the theatre at the corner of Broadway and Thirteenth Street, that in its latter days was known as the Star, Mr. Moss went with them, still in the capacity of treasurer. Later he became manager of the theatre for the Wallacks, and he had the sole direction of business affairs of the house until it became the Star Theatre. In 1882 he opened the present Wallack's Theatre. He owned an interest in it then, and upon the death of Lester Wallack he became sole owner of the property. With the exception of the period some years ago in which A. M. Palmer leased the house and called it Palmer's Theatre, Mr. Moss was in active charge of it from the day of its opening to the present time.

The Wallacks gave Mr. Moss a clear insight into the artistic side of the theatre, and he, in return, gave them the advantage of his commercial instinct. It was a fortunate association for all concerned. Mr. Moss remained true to the traditions of the Wallack theatres long after both father and son had passed away. Indeed, up to the very last Mr. Moss preserved as far as was possible the standard of the old *régime* in his theatre.

During his long career the famous manager accumulated a fortune that is estimated to exceed two millions of dollars. He made this fortune in the theatre and in outside ventures, and much of it is invested in theatre property. He owned, together with the Astors and A. M. Palmer, the old Star Theatre property; he was sole owner of the present Wallack's Theatre; he owned a large tract of land in the Borough of the Bronx, a handsome apartment house on West Eighty-second Street, the house in which he lived at 543 Madison Avenue, and the cottage at Seabright in which he died.

Despite the arduous labor of acquiring and managing this large estate, Mr. Moss found time to take an active part in politics and public affairs generally. He was a member of the Subway Commission, he was among the oldest members of the Old Guard, and for several successive years he managed the annual charity ball given in this city. At the time of the visit of the Prince of Wales to this country he was the chairman of the New York Reception Committee; he was the first treasurer of the American Dramatic Fund; he was one of the organizers of the American Jockey Club at Jerome Park, and he had charge of and paid the entire expenses of the first floating excursion of St. John's Guild. He had been a prominent member also of the Union League Club for many years.

Mrs. Moss, who survives her husband, was Octavia Adelaide Husted, daughter of Peter V. Husted, of this city. The dead manager is also survived by one son, Royal E. Moss, who is in charge of Wallack's Theatre, and four daughters, who are Mrs. C. H. P. Gilbert, Mrs. William P. Earle, Mrs. Arthur Wallack, and Miss Moss. Another daughter, who died in 1891, was the wife of Thomas R. Keaton.

The funeral will be held privately at the cottage at Seabright, according to the wishes of Mr. Moss, and the interment will be made in the family vault in Woodlawn Cemetery.

The death of Mr. Moss will in no way affect the plans nor the policy of Wallack's Theatre. Royal E. Moss will remain in active charge and the force of employes will continue the same.

WACO AUDITORIUM SOLD.

The Waco, Texas, Auditorium was sold at Auction July 2 by the trustee, C. P. Watt, and was purchased by the New Auditorium Company. Immediately after getting possession of the building the company sued out a writ of sequestration, asking for the dispossession of the present lessee, Jake Schwartz, who had been occupying part of the upper building as his private residence. Mr. Schwartz at once moved his effects out.

The officers of the New Auditorium Company are: W. W. Cameron, President; W. W. Seley, vice-President; H. B. Mistrot, Treasurer; Lewin Plunkett, Secretary. The directors are W. W. Cameron, W. W. Seley, H. B. Mistrot, G. D. Streeter, H. Behrens. The new owners will expend $40,000 on the building at once. The stage walls, that have been condemned, will be torn down and new walls erected. Many other improvements are contemplated.

Mr. Schwartz has leased the Grand Opera House from the Garland Estate for two years, and all the attractions he had booked at the Auditorium will be played at the Grand the coming season. The Garland Estate will spend about $3,000 in enlarging the stage and making other improvements in the house.

ACTORS' CHURCH ALLIANCE NEWS.

During the Summer months no services nor receptions are being held by the New York Chapter of the Alliance, but in some of the coast and mountain resorts where players congregate the local chaplains are arranging for special services and social entertainments. The movement itself is going steadily forward by its own momentum. As the Rev. Mr. Bentley said not long ago, "the Alliance has come to be such a huge rolling snowball that nothing can stop it." Even the intensely hot weather does not appear to affect its progress perceptibly. Every day new applications for membership are received and new chaplains are being appointed.

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At the recent annual meeting of the Alliance a letter from Clara Morris was read which showed the sincere interest taken by the distinguished actress in the work of the organization. The communication was, in part, as follows:

"Though I may not be with you in person to-night, neither shivering chill nor burning fever can prevent my presence in spirit. A wearer of the 'cloth' asked me to-day what warrant we had for this Alliance, and I told him I thought our warrant was found in our Master's words, 'Love ye one another.' A few years ago the sight of a lion and a lamb ambling cheerfully down a road together would have been less amazing than the sight of Church and stage boldly marching forward, shoulder to shoulder. Yet in reading the report of the work done by the Alliance in bare two years one cannot help thrilling a little and feeling that God's blessing has been upon the people who are learning to know one another in their effort to serve one another. Already the stage knows that the clergy are not pressed and dried specimens of humanity—that he who preaches the 'Word' is generally a brave man and a tender-hearted gentleman; while the clergy know that the mockery and laughter of the actor often hide bitter sorrow and cruel disappointment—bravely borne. Some day, perhaps, the Church, through wisdom and tender sympathy, may lead the stage into its fold, and then indeed recourse will have to be had to the grand old doxology—known alike to every child and grandsire in the land, 'Praise God from whom all blessings flow, Praise Him all creatures——' ALL creatures—there's real democracy for you! And now with congratulation on what's done and ardent hope for what's to be done—with reverent love for the Church and unshakable affection for the stage, I am, dear Alliance, Your respectful member, CLARA MORRIS."

Some months ago a resolution was passed to enlarge the number of honorary vice-presidents of the Alliance. The Council at a recent meeting elected to such office the following representatives of the Church and stage: The Rev. Thomas J. Ducey, of St. Leo's Roman Catholic Church; the Rev. Charles H. Eaton, of the Church of the Divine Paternity (Universalist); the Rev. Percy S. Grant, of the Church of the Ascension; the Rev. John P. Peters, D.D., of St. Michael's Church (Episcopal); the Rev. Dr. William S. Rainsford, of St. George's Episcopal Church, and the Rev. H. M. Warren, D.D., pastor of the Central Park Baptist Church; Joseph Jefferson, Clara Morris, James O'Neill, Viola Allen and Mrs. Louisa Eldridge. Daniel Frohman, Henry C. Jarrett, Frederick Warde, the Rev. R. Heber Newton, the Rev. E. Walpole Warren, D.D., and the Rev. George W. Shinn were re-elected for the ensuing year.

MORE DISTORTED SUNBEAMS.

The poor old *Sun* continues to stumble and pervert facts right along whenever it discusses topics of the stage. Yesterday (Monday), in commenting on the death of Theodore Moss, it asserted that Mr. Moss was first in the employ of Lester Wallack's brother James, at Broadway and Broome Street.

James William Wallack, the father of Lester Wallack, was the lessee of the first Wallack Theatre that stood on the West Side of Broadway, two doors south of Broome Street. Theodore Moss first officiated as treasurer in the box-office of that house. Through influential acquaintances made while acting in the capacity, he was enabled to make money in outside ventures, and ere long resigned the actual duties of the place to his brother Charles, who later had for his assistant "Tommy" Barden, both of whom were for many years identified with the treasurership of the second Wallack Theatre, at Broadway and Thirteenth Street. They in turn, like Theodore Moss, were both fortunate in their acquaintances, and while personally presiding in the box-office acquired competencies in other channels.

Sunday's *Sun* again misleadingly stated that "There is no telling how long Florodora will stay at the Casino. It is now within a week of its 300th consecutive performance there, which puts it equal to Maude Adams' extraordinary engagement in The Little Minister. That was the longest run in New York since A Trip to Chinatown, which was acted 700 times at the Madison Square, scoring the American record."

In nine lines the *Sun* thus was guilty of three falsehoods. Florodora is not within a week of its 300th consecutive performance at the Casino. It was first given there on Monday, Nov. 12, and will finish its thirty-sixth week this Saturday, including the total of sixty-eight matinees, it will have then been acted for the 284th time.

Maude Adams did not appear for 300 consecutive times in The Little Minister in New York. The record reached by that play in the Garrick Theatre was exactly 250 performances. Prior to that it was acted forty-eight times on the Empire stage, and after its withdrawal from the Garrick it was transferred back to the Empire for a special performance, making a total in both houses of 299 representations.

A Trip to Chinatown was not played for 700 consecutive times at the Madison Square Theatre. It had broken all preceding records, however, when withdrawn from that stage on the occasion of its 656th performance. The notable runs scored previously to this time in New York were those of The Black Crook (Niblo's Garden), 476; Humpty Dumpty (Olympic), 483; Hazel Kirke (Madison Square), 486, and Adonis (Bijou), 603 times.

A PLAN FOR ARBITRATION.

Local unions connected with the mechanical trades in the theatres report that a movement has been started to fix on a policy by which all strikes in theatres will be avoided. These unions include scene painters, scene shifters, stage carpenters, calcium light operators, and bill posters. Philip Kelly, business agent of the Theatrical Protective Union of Stage Carpenters, of this city, says that at the coming convention of the National Alliance of Theatrical Stage Employes, which begins in Toledo on July 15, the arranging of a plan to prevent strikes will be the principal business. The unions in New York connected with the mechanical departments of the theatres will send delegates to the convention. "I am pretty sure," Mr. Kelly continued, "that at the convention a definite plan by which strikes will be superseded by some system of arbitration will be agreed on. At one time I thought such a thing would have been impracticable, but the conditions in many cases have changed since then. There is a feeling among theatrical employes all over the country that the time has come for doing away with strikes. Strikes are getting out of date in our business, though there may be extreme cases when, unfortunately, people have to strike. I am in hope that a plan can be arranged at the convention by which the strike as a weapon will be ended in the theatres. While there has been agitation in that direction for some years, the movement was never as widespread at any time as it is at the present."

THE NEW KELCEY-SHANNON PLAY.

Martha Morton has just sent to Henry Pierce, under whose management Herbert Kelcey and Effie Shannon will star next season, the completed last act of the play she has written for them. The title is Her Lord and Master. Mr. Kelcey and Miss Shannon impersonate respectively an English lord and an American girl. The play is a modern comedy and the scenes are laid in America and England. This is the first dramatic work Miss Morton has done for the past four years. The Kelcey and Shannon co.'s season will commence September 3 at Columbus, and an extended tour through the South and West will follow. Time is held in New York at the commencement of the year in expectation of a long run. Morton Selten, Percy Brooke, Ida Waterman, and Isabel Waldron have so far been engaged for the supporting company.

WHEELING THEATRE SOLD.

The Wheeling, W. Va., Opera House, the popular price theatre in that city, was sold July 6 by the German Insurance Company to the West Virginia Printing Company for $50,000. The present manager, Charles A. Feimler, has a lease until May 1, 1902, at the expiration of which the house will be converted into a printing establishment.

WILLIAMSON AFTER MAUDE ADAMS?

A report from Australia states that J. C. Williamson is said to be endeavoring to secure Maude Adams for a tour of the Antipodes in L'Aiglon.

ENGAGEMENTS.

Thomas Phillips, to assist Leo Dietrichstein in the staging of The Last Appeal.

Through Roberts and Ince: Lillian Lawson, for Sporting Life; May Lee, with Winchester; John Allenten, with The Power of Truth.

George A. Flonda, by Murray and Mack to go in advance of Moran and Murphy in Finnigan's Ball.

Re-engaged for Hubert Labadie's Faust: F. Brewster Smithe, Phyllis Mackaye, Jesse Nolan, Richard Sepew, and Shirley Culbertson.

Helene Carrol and Francis Pierlot, for The Two Little Waifs.

Lizzie Conway, re-engaged for Lovers' Lane.

George Conway, for The Little Minister.

Bertie Conway, for Hunting for Hawkins.

George W. McMurray, as second advance agent with The Girl from Porto Rico.

Cheridah Simpson, for King Dodo, succeeding Lillian Green.

Roy Atwell, with Stuart Robson.

Harry Gilfoil, for The Liberty Belles.

For the Ethel Dyffryn company: Arnold C. Baldwin, Joe Dillon, Leo J. Lunn, Joe McEnroe, John Whiteside, Harry La Mount, Frank McDonald, Fred De Bondy, Fred Pope, Herbert King, Charles W. Gilder, Eos Dyffryn, Tommy Dyffryn, Minnie De Haven, Fanny Garland, Beatrice Nibbs, Emma Dyffryn, Dillon and Garland, and Little Ethel.

Virginia Perry, with Irvin's Comedians for a tour of the Michigan Summer resorts.

Frank Campeau, for the New York production of A Mormon Wife.

GOSSIP OF THE TOWN.

Above is a picture of Elmer Buffham as King Rudolph, in which role he is now winning stellar honors in Shipman Brothers' production of The Prisoner of Zenda, that will close at St. John, N. B., July 28. Mr. Buffham was especially valuable to his managers two seasons ago, when he played Bassanio, Iago, Laertes, Mephisto, and other roles in their Lyceum company. On account of his peculiar adaptabilities for the part, Shipman Brothers have engaged him to play Tom Driscoll in their production of Pudd'nhead Wilson next season.

In the $5,000 suit for slander brought by Clarence E. Fleming against Minnie Seligman the Appellate Division of the Supreme Court affirmed last week an order for the appointing of commissioners in Cleveland and Louisville to take testimony in the case. Mr. Fleming was ordered to file a bill of particulars of the damages he claims to have sustained.

Gertrude Hayes was engaged by John C. Fisher as one of the Pretty Maidens in Florodora, but was obliged to cancel two days before date set for her opening, owing to sudden illness. She has been offered a similar position by Mr. Fisher for his next production. Miss Hayes is spending the Summer in Richmond and Norfolk, Va., with her husband, Max Hoffmann.

Max Hoffmann has been engaged by Frank McKeen to compose the music and to be musical director of Champagne Charley, in which Peter F. Dailey will star. Mr. Hoffmann has been spending twelve weeks in Richmond and Norfolk, Va., as director for Jake Wells' musical comedy company and writing new numbers in Hoyt comedies. He will return to New York about Aug. 1.

Edith Yerrington is at the Tremont Theatre, Boston, in The Burgomaster, playing the role of Willie Van Astorbilt, which she originated, and is winning the same high praise that her earlier performances elicited in other cities.

Neva Harrison is convalescent from her recent quite serious illness.

A meeting of the creditors of Marie Dressler, who is a petitioner in bankruptcy, was to have been held July 12 at the office of Theodore Aub, referee. None of the creditors appeared, though Miss Dressler was there to face them. Edward J. Welch was appointed to the responsible position of trustee for Miss Dressler's assets, that amount to $12. Her liabilities are $11,190.

The Elitch-Long Opera company at Denver produced a new opera, Manila Bound, on July 7.

Eleanor McKee, a pupil of Edward Dvorak, director of the Dvorak Dramatic School, Chicago, is soon to make her appearance on the professional stage in a new play that is being written for her.

Lovers' Lane will remain at McVicker's Theatre, Chicago, until Aug. 4 and then may play Minneapolis and St. Paul before reaching Milwaukee on Sept. 2, after which engagement the company play Eastward to open for a run in Boston early in October.

Isaac G. Reed, formerly a theatrical press agent, was taken last week to the insane pavilion at Bellevue from the Amityville, L. I., sanitarium, where he has been a patient for some time.

Mabelle Rother is ill with appendicitis at the Criterion Hotel.

In a quarrel at the Murray Hill Theatre, July 9, Montague Jacobs, a manager, was stabbed by W. A. Lavelle, a scene painter. Jacobs was taken to Bellevue and Lavelle was arrested on a charge of felonious assault.

John M. Ward was discharged in bankruptcy in Chicago July 8.

Howard Wall has leased Dangers of New York and Beyond the Lines to the Bennett and Moulton company; Slaves of Russia to the McAuliffe Stock company, and A Battle for Gold, Little Miss Military, and An American Heiress to Charles Leburne, who is also considering The Bosom Friend of Bowser.

Two new plays have been accepted by W. S. Butterfield for William Bonelli. Both will be tried early in the Winter for special production in February.

Kathryn Sears, of the Florodora sextette, is said to have been thrown from her carriage in Central Park recently, an automobile agitating the horse, but I let the honor to be denied the fact. Fortunately Miss Sears suffered no injuries, and neither did the horse, the carriage nor the automobile. But [illegible] powers used it.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill is headed by Charles H. Bradshaw and company, presenting a comedy sketch, Fix in a Fix. The Olympia Quartette show their military sketch, Independent Cadets. Others are La Neva, toe dancer; Mr. and Mrs. Swickard in solos and operatic travesties; Johnson, Davenport and Lorella; Bryant and Saville; Marsh and Sartella; the Nessen-Beattie-Nessen Trio; Arminta; Markey and Stewart; Tommy Baker, and the biograph and the stereopticon.

Tony Pastor's.

On the bill are Fuller, Moller and Burke in their new comedy and travesty, Harry G. Stanley and Doris Wilson in Before the Ball, Post and Clinton, Manning and Davis, Frances Curran, George E. Austin, Perenda and Breen, Frey and Fields, Norwood and Devaro, J. H. Maccann, the Simons Brothers, Hayes and Wynne, and the vitagraph.

Proctor's Fifth Avenue.

A section of the Proctor Stock company entertain with a revival of Gloriana and An Engagement. The vaudeville department shows Harry Taylor, William Morrow, Lizzie Wilson, Maurice Weston, Benline and Hetz, the kalatechnoscope, and the stereopticon.

Cherry Blossom Grove.

Smith and Cook are the chief newcomers. Mlle. Lotty returns to the scene of her original New York success. Hattie Barnes is another new one. Those remaining from last week are Harry Bulger, Hills and Silviany, Hickey and Nelson, Les Dumonds, the Four Emperors of Music, the Four Luken Brothers, Norma Whalley, Ernest Hogan, William Gould, Madge Fox, the Australian Twin Sisters Anderson, Polk and Kollins, Les Belles Cascadeuses, Edythe Palmer, and Marwig's ballet.

Paradise Gardens.

The bill, all holding over, shows Gillet's dogs, Eleanor Falk, the Gainsborough Octette, the Toozoonin Arabs, the Molasso Salvaggis Troupe, the Three Yoscarys, Johnson and Dean, the Three Avolos, Satsuma, Hale and Francis, the Five Nosses, the Three Merrills, the O'Meers Sisters, and Edna Birchall.

Koster and Bial's.

Mlle. De Leon, oriental dancer, tops the ticket. The others are Ramza and Arno, Amos, Belle Gordon, Robinson Sisters, Conkley and Huested, Laura Lee, Jennie St. George, and Campbell and Dare.

The Floating Roof-Garden.

An attractive vaudeville olio is offered on the roof-garden of the steamer *Grand Republic*, which takes crowds down the bay, running every night but Friday.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Robert Hilliard led the bill in The Littlest Girl, his own dramatization of Richard Harding Davis' pretty story, "Her First Appearance." This sweet and really strong little play is popular everywhere, appealing somehow to all classes of people, and hitting especially hard in the metropolis, where the tale that it tells seems eminently likely to have truly occurred a thousand times. Perhaps it isn't perfectly written, perhaps it is talky in spots and has too many long, unbroken speeches that are quite unnatural, but it is as pretty as a picture none the less, and it is crowded with heart interest. Tears are on tap at the ending, honest tears, thoroughly earned, that bespeak sincerest praise. In making a play out of Mr. Davis' story Mr. Hilliard has been modest and kept himself not only often in the background, but has even sent himself off the stage at the end, so that he cannot be in the picture at the curtain-call. Edwin Holland, Edwin James, and Little Alice assisted. Le Mar and Gabriel put on a quaint and highly amusing comedy act that scored a hit. One of them is a man of normal size and the other is a queer, tiny little chap, who comes out in black face and eccentric make-up. In comparison the two look like an elephant and a two-cent stamp. The big one sings well and the little one rattles off a lot of first-rate comic lines. The audience delightedly applauded the work of both. Louise Gunning made her customary success in her sweet Scotch songs, and came in for a pronounced demonstration of approval. Pascatel contributed an extraordinary exhibition of contortion work in midair, first upon the top of a tall post and then on a trapeze. So completely did he get himself twisted and tangled at times that it seemed as if there was no chance of his ever straightening out, and when suddenly he unwound and stood erect the effect was startling. The act was gracefully worked and caught on well. Hedrix and Prescott danced themselves nimbly into popular favor. In terpsichorean lines they rank fairly at the top, and their neat act might only be bettered if they would not try to sing. The Three Keatons once more captured a substantial proportion of the applause for their clever acrobatics, and little Buster Keaton for his funny comedy work. Wolf and Milton offered an acrobatic act modeled upon the billiard table specialty of Kelly and Ashby. They made a fair impression. Manning and Davis went well and caused much merriment as the Irish pawnbrokers. Chalk Saunders crayoned effectively. Raymond and Caverly presented German comedy. Young and Brooks did instrumental work, and Moore and Lessing had a character comedy turn. The biograph and stereopticon disported themselves to good purpose during the rest of the time. Business good.

TONY PASTOR'S.—George Evans was the topliner and he dealt out a new and highly facetious monologue that sported a lot of ingenious, novel material and a bunch of amazing songs and parodies. Mr. Evans is always original and exceedingly clever, and adds to a magnetic presence a mighty good singing voice. His impromptu matter is bright and ever amusing. The audience would have liked to have had him career on indefinitely, for his turn seemed all too short. The Three Westons scored a success in their fetching musical act, introducing some telling comedy and a bit of very excellent violin playing by one of the young ladies. Casey and Le Clair thoroughly deserved the generous share of applause that was awarded for their capital Irish comedy sketch, which their excellent acting just saves from being occasionally offensive. Mr. Casey's picture of the saturated Irishman is a perfect study of the type, neither exaggerated nor underdone, but hitting the true note squarely. Miss Le Clair is just as clever in her portrayal of the toper's wife, and her singing of Irish songs brought down the house every time. The act, with its really pretty, quiet ending, made a big hit. Fox and Foxie were good for their usual success, Fox's adroit juggling being applauded and the work of his sagacious canine partner coming in for much favor. Hosmer and Ross had a neat sketch, At Swords' Points, which earned much applause. It tells in a more or less new and decidedly clever way a rather old tale of a conjugal scrap, and in many spots its effectiveness is somewhat injured by the employment of rather large and uncolloquial words in its dialogue, but it was well acted and served to [illegible] on record as a success. The Laurence Sisters sang and did their familiar acrobatics. Leah Russell sang a ballad with small regard for emphasis or phrasing and gave her Hebrew soubrette imitation, which might be an imitation of almost any other kind of soubrette beyond a few gestures and here and there a Yiddish word. The other folk were Milt and Maud Wood, the Lolo Vougere Trio, Olla Hood, Saunders and Burdell, and Arlington and Belmore. The vitagraph and the stereopticon were the other cards. Business good.

PROCTOR'S FIFTH AVENUE.—Section A of the Proctor Stock company favored with Lend Me Your Wife and Sunset, which performances are noted in another column. The vaudeville element included Ida Belmont, who sang agreeably; Ritchie and Francis in acceptable songs and dances, De Lisle in excellent club juggling, Sydney Harris' tenor solos, and Birchman in lightning cartoon work. The Christoffersons, Norwegian dancers, made their American debut on July 8 and closed the next day. Good business.

KOSTER AND BIAL'S.—The policy of evening performances on the roof and afternoon entertainments in the music hall was continued, with Charmion remaining as the chief feature of the evening bills. Her act attracted the regulation share of attention and, as before, kept the people in until her disrobing turn was past. They don't seem to care so much for the trapeze performance that ends her act and is really its best part. The Four Madcaps, so called, and now christened by some wondrous inspiration "May, June, July, August," remained in their rather unimpressive dance that once again tore up no seats. In some of the posters this event was billed over Charmion and no doubt may have attracted many who expected something newer and stranger. Belle Gordon did her bag-punching turn with complete success and won hearty applause for it. Rita Curtis offered with like prosperity her clever violin specialty, which her charming presence helps materially to make one of the most telling acts of its sort. John Le Clair got in a hit for his fine juggling, which always meets with approval. The Dumont Sisters sang tunefully for the most part. Campbell and Dare made a good impression in their quaint musical turn, the Glenroy Brothers held over in comedy boxing, Post and Clinton did their familiar sketch, and Georgia Lingard sang and danced cheerfully. First-rate business.

CHERRY BLOSSOM GROVE.—The principal newcomers were the Four Luken Brothers, who gave an exhibition of work on the high horizontal bars that was perhaps as daring and thrilling as anything of the class that could well be imagined. The reckless throwing about of each other in midair, the apparent complete mastery of the finest calculations of space and of time, not to mention the several mishaps that sent shudders through the house, earned at the end great applause. Many of their tricks are new, and all are surpassing in seeming utter disregard of danger to life and limb. Fisher and Carroll came along with their absurd Irish comedy act and scored largely, theirs being about the only talking act yet tried on this roof that has not been entirely inaudible as far as the greater share of the people were concerned. They made no end of merriment, and Fisher's marvelous sea lion bark created the customary amazement. The Australian Twin Andersons, two pretty little girls, sang and danced blithely, and were well liked. Harry Bulger sang a brace of ditties and brought about an uproar by his "Shakespeare" song, in the chorus of which he beats time with his foot, while the drummer beat time on the drum, and the whole audience, catching the spirited metre, stamped time on the floor of the roof and made noise enough to be heard far, far away. Bulger was encored anywhere from seven to nine times, so delighted were the roofites with their chance to make a noise and to join in the entertainment. Dainty Edyth Palmer was successful again in her charming singing and held the people in even though she closed the bill. Hickey and Nelson made a hit in their first appearance on this roof. The Four Emperors of Music returned after a brief absence, and the holdovers were Hills and Silviany, William Gould, Les Dumonds, Polk and Kollins, Bedini and Arthur, Norma Whalley, Les Theresses, Madge Fox, Ernest Hogan, Les Belles Cascadeuses, and Marwig's ballet. Enormous business.

MADISON SQUARE ROOF-GARDEN.—The bill of the preceding week held over until Wednesday, when the enterprise exploded suddenly with a loud report. Harry Hammerstein's backer, it is alleged, backed out, and the young manager was compelled to acknowledge defeat in his effort to revive the once popular roof. Business had not been monumental and the performers seemed quite willing to subside, since no prospect of remuneration was discernible in the immediate offing. In the bill that expired were Lottie Gilson, James Thornton, Adele Purvis Ouri, Edwina, the Alsatian Four, Neva Aymar, Boyce and Wilson, Swift and Huber, Louis M. Granat, the Revere Sisters, and Tondo, all of whose performances were noticed in last week's MIRROR.

PARADISE GARDENS.—Trovollo and Hale and Francis supplied the two new numbers in the bill. Trovollo made his regulation hit in his fine ventriloquial specialty, and Hale and Francis scored in their hoop-rolling and club-juggling turn. All the other acts were retained from the week before, and they included Eleanor Falk, Satsuma, the Three Avolos, the O'Meers Sisters the Molasso Salvaggi Troupe, the Three Yoscarys, the Gainsborough Octette, Johnson and Dean, Gillett's dogs, the Toozoonin Arabs, the Three Merrills, and Edna Birchall. Immense business.

FLOATING ROOF-GARDEN.—The vaudeville performances on the deck of the steamer *Grand Republic* have been resumed, and are drawing large crowds. The combination of an attractive olio and a sail through the harbor is an inviting one. Trips are made every evening except Friday.

MONUMENT FOR NEIL S. PRICE.

The body of Neil S. Price, the minstrel who wrote the words of the memorable ballad, "A Boy's Best Friend is His Mother," is buried in Forest Hills Cemetery, Chattanooga, Tenn. A recent issue of the Chattanooga *Times* told the story of Price's death in 1888, when he was haled before Mayor John H. Nicklin, of the Tennessee city, on a charge of vagrancy. He was dying and the good-hearted mayor dismissed the case. Everything possible was done to make comfortable the last moments of the song writer. When the end had come Mayor Nicklin and a few of his friends subscribed enough money to secure a burial place in Forest Hills Cemetery, so that the body was not placed in the Potter's Field. "And now," says the *Times*, "what Mr. Nicklin wants is that the members of Price's profession—minstrels and actors—contribute a small fund to erect a monument, not so much to the outcast of society, the slave to human weakness, but to the memory of the man who never forgot his mother, the simple lines of whose song, penned probably during the remorseful hours of recovery from a debauch, have made an impress that will carry his name a long way down the vista of time as one who accomplished a world of good by his precept, though not by his example."

KEITH'S LIFE SAVERS THANKED.

A venerable but eminently respectable horse attached to a Fourteenth Street crosstown car was overcome by the heat right in front of Keith's Union Square Theatre one of those torrid days week before last. He hadn't strength enough left to make a move and he simply collapsed, settling down in a half-tumbled attitude and looking the very picture of utter dejection. Officer Manning, who guards the front of the pretty theatre, sighted the suffering equine and promptly organized an amateur life-saving crew. The theatre's engineer dashed out with a line of hose, which was manned by the house officials, and the poor horse was treated to a quick and thorough soaking with cool water. In a few moments he began to revive. He raised his head and smiled gratefully upon the theatre men. The bath went on and soon the equine braced up, shook himself, whinnied bravely, and went on his way rejoicing. So the other day a representative of the street car company called at Keith's and personally thanked the men who, he said, had saved the horse's life. A perfect fire drill is a good thing even outside the theatre.

MINNIE ALLEN MAKES A HIT AT HOME.

Minnie Allen, the charming little comedienne who scored such a decided hit last season in The Bifurcated Girl, and who has been resting since May at the home of her parents in Montreal, made her reappearance on the stage of Proctor's Montreal theatre last week in a novel singing and dancing specialty, appearing between the acts with the stock company.

Miss Allen is very popular in her own city, and the mere announcement of her appearance created a great stir. Her reception at every performance was in the nature of an ovation, and recalls and floral offerings were the rule all through the week.

Her specialty was arranged by herself with the assistance of Resident Manager Maurice E. McLoughlin and Claxton Wilstach, and even the captious critics of the Montreal papers acknowledged that she had "made good." So great was Miss Allen's hit, in fact, that she has been re-engaged for a second week, the first instance of the sort in the history of the theatre under Mr. Proctor's management.

Miss Allen will play a few vaudeville dates and in August will begin rehearsals with Sweet Clover, in which the Wilstach Brothers are going to star Adelaide Thurston.

TOM HEATH INJURED BY TROLLEY.

Tom Heath, of McIntyre and Heath, was injured in a trolley accident near Sheepshead Bay, N. Y., on July 6, sustaining so much damage to a foot that the team were unable to fill their engagement at Keith's, this city, last week. Physician's care during the week, however, restored the comedian's normal condition, and he expects to be able to get through this week's date at Keith's, Boston.

JAMES POWERS.

Photo by Wm. Bills & Son, Providence, R. I.

The above is an excellent likeness of James Powers, the present manager of Koster and Bial's Music Hall and Roof-Garden. Up to the date of the opening of the Paris Exposition Mr. Powers was one of the trio of bicycle experts known as the Powers Brothers. During a very successful engagement of the trio in London Mr. Powers accepted the position of manager for a large French firm to represent it at the Exposition. Returning to this country, he continued in the managerial field. His popularity among newspaper men has probably done as much for him as his ability as a manager.

THE WHITE RATS TAKE OUTINGS.

The natives of a certain section of the noble tract known to history as Staten Island had a treat on Sunday such as they never had before and probably never will again. For the White Rats held their first outing down there on the grounds of the Brighton Hotel, near New Dorp, all of which is a part of Greater New York, though one never would guess it. The Rats assembled at South Ferry, left resting on Battery Park, at 10 A.M., and proceeded by sail and rail to the happy hunting grounds. That is, all of them didn't assemble at the first jump, but a whole crowd came on succeeding boats and trains, and so a great big party took possession of the pretty pastoral retreat, and went in for awakening echoes and giving the local welkin a ring that jarred it from centre to circumference.

In the morning a brass band that went along assisted in inciting dances and accompanied some baseball practice. Then in blew John P. Hill with a wagonload of provisions, and time was called for luncheon. At long tables on the lawn, under the green trees, the Rats did away with a fine repast, after which Edward Esmonde, the prize photographer, took a picture of the bunch. Then games were in order, and they were of varied and spirited style.

A baseball match was arranged with a team who had open time and who said they were called the "Lay-fay-yettes." The Rat team lined up thus: Tim McMahon, p.; John W. West, c.; John King, 1b.; Hugh Mack 2b.; Andrew Powers, 3b.; George Stewart, ss.; William Powers, lf.; Joseph Natus, cf.; Peter Randall, rf. It was easy for the Rats from the start without a rehearsal. McMahon's pitching was invincible and his support was mighty good. When three innings had been played the score stood 7 to 4 in their favor, and they were doing all sorts of things to the opposing pitcher. In the second inning Pete Randall withdrew and Gerald Griffin, who took his place, opened with a clean base hit that made the bleachers bleach. But in the fourth an awful thing happened. The umpire, a game-legged yokel on a crutch, got mislaid and no one could find him. At this crisis Joe Natus decided to rest, King went in to pitch, and the rank outsiders pushed out three runs, tying the score. Then by a unanimous vote it was decided to let it go at that. Score, 7 to 7—all bets off. Meanwhile great excitement had been caused by the terrific running races. The first was a fifty-yard sprint for men over forty years of age. The entries were Gerald Griffin and John P. Hill. Griffin won by about eight lengths. Time, unknown. Then there was a ladies' race for the same distance. The starters were Gladys Arnold, Laura K. Hill, Mattie Harris, Lena Josselin, and Mrs. Juan Caicedo. A dead heat was declared between the Misses Arnold and Hill, although Miss Hill appeared to have won by inches. The two ladies ran off the tie and Miss Arnold got there first. Time not taken.

Next there were sundry exhibitions of wonderful tumbling by Sie Hassan Ben Ali, Harry Madison, Mrs. Josselin, and others, while the Bixford Brothers did marvelous acrobatics. More than a hundred natives had gathered by this time to size up the sports, which they viewed in open-mouthed amazement, and when Mrs. Josselin, who used to be of the Nelson Sisters, did a series of flip-flaps across the green sward the enthusiasm of the rustics knew no bounds, for when, forsooth, had New Dorp seen the like of such? Then Joe Natus, bethinking himself of olden days, got up a minstrel first part and prefaced it by organizing a real minstrel parade. The musical Rats borrowed instruments from the band, Ed Coe exploited his cheerful bagpipes and the procession circled the grounds in true one-night stand fashion. A semi-circle of seats was arranged on the lawn, and Natus officiated as interlocutor in a very good and abnormally funny first part. The soloists and specialists got away all right, but the end men, Tim McMahon and Ned Bula, were somewhat hampered by having the answers to their gags called out before they had worked them up. Edward Esmonde shot his intrepid camera at the semi-circle, and then there was another grand parade in which everybody joined, excepting the natives, who still clustered about in undisguised wonderment.

Natus led in song, after which supper was announced, and a corking feast was provided by the hotel. After the meal some thoughtful person came out with talk about getting back to town, a necessity that every one else had

VAUDEVILLE. | VAUDEVILLE.

ANNOUNCEMENT.

Having added the GARDEN THEATRE (formerly the Columbia), Paterson, N. J., to our circuit, I beg to announce that the above house will be opened as a first class Vaudeville Theatre, Monday, Sept. 2.

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Unsolicited Criticism.

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Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Strange Boy," for Howard and Bland; Weston and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "The New Minister," for Mack and Elliott; "An Amen Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address

CHARLES HORWITZ, Care Shapiro, Bernstein and Von Tilzer, 45 West 28th St., N. Y.

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Next season in WILL M. CRESSY'S Scenic Production,

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They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 30th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco.

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"Two N's, one O, V, R & E.
Put them together & spell them Me."

Entirely away from anything ever attempted in Ventriloquism, plenty of laughs, up-to-date "wheezes," good singing, 3 *distinct voices*, and a little touch of pathos, for a finish. Yes, "pathos." Odd, isn't it, with figures; *but it's there.* Who? Why, VERNON, of course.

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A great hit at Keith's Union Square last week. Have some open time. Wire or write, care Keith's, Philadelphia, this week. THE MAN WITH THE TABLE.

Actual activity. Say! Jule Delmar, have Aug. 12 and 19 open. BUSTER.

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NELL LOLA

IN A NEW AND BEAUTIFUL SONG HIT

LINA LEE.

"Fanny is funny, or funny is Fanny, whichever you prefer."—*London Referee.*

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LONDON "MUSIC HALL"

The Great English Vaudeville Paper—Weekly.

161 STRAND, W. C.

quite forgotten. The reminder, painful as it was, appeared to be timely, and so they returned to the city, enlivening the train and boat on the way by music so good that the stranger tourists wondered what on earth they were up against. Altogether it was a glorious success and a tremendously enjoyable time that no participant is going to forget for ever so long. A message came from Big Chief George Fuller Golden, telling how he was kept away by business and giving his best wishes for the meeting.

Among the big party of Rats and their guests were Mr. and Mrs. John P. Hill, Laura K. Hill, Al. Sourbeer, James Powers, Andrew Powers, William Powers, Mark Murphy, Tim McMahon, John King, the Rixford Brothers, Hugh Mack, Mr. and Mrs. Juan Caicedo, George Stewart, Thomas Glenroy, Mr. and Mrs. Ned Buba, Phil McFarland, Mr. and Mrs. Fred Bailey, John Le Clair, John W. West, Joe Palmer, Harry Madison, Gerald Griffin, Tom Haverly, Charles Arno, Daly and Vokes, E. D. Coe, C. J. Nasmyth, Peter Randall, Gladys Arnold and son, Mart Fuller, Mr. and Mrs. Edward Esmonde, John Gleason, George Taggart, Mr. and Mrs. C. C. Josselin, Lena Josselin, Mr. and Mrs. George Dailey and son, Sie Hassan Ben Ali, Edna Murilla, Mr. and Mrs. Joseph Natus, Mattie Harris, Harry Lukens and Joe Bonnell. The Rats who were out of town or failed to attend missed a whole lot.

Rats summering at Centreport, L. I., celebrated last Thursday with a clambake at Rice and Barton's "Sound View" villa. J. K. Mullin was in charge of the trouble, and others in the party were George W. Rice, Charles Barton, Mr. and Mrs. Mark Murphy, the Dillon Brothers, Major James Doyle, Al. Bellman, Edward Donaldson, Ida and Edna Moulde, Margaret Donahue, and Georgina Leary.

A TALK WITH J. AUSTIN FYNES.

A MIRROR man dropped in the other day on J. Austin Fynes, general manager for F. F. Proctor, and asked him to say a few words about their experience of stock companies in vaudeville theatres.

"We began," said Mr. Fynes, "with one company, at the Palace, on April 22. The next week another company was added; the following week still another; the fourth week two more, and during the first week of June another two, making seven in all. These companies played our theatres here and in Montreal and Albany until June 29, when the hot weather caused the closure of three of our New York houses—the Twenty-third Street, the Fifty-eighth Street (or Palace), and the 125th Street. The Fifth Avenue and the out of town theatres remain open and will continue so all Summer. The stock idea was suggested by the several highly successful Summer seasons of Frederic Bond's Stock company at Mr. Proctor's Albany theatre, and this suggestion led to a trial in other cities. The experiment was successful from the start. The scheme is a big one, as you must know, and it works slowly, especially in vaudeville houses.

"And we have not abandoned the vaudeville end, please remember. We shall use a limited number of vaudeville turns probably at all our theaters next season, and there is a chance that the Montreal and Albany houses may be operated for a time, at least, exclusively with vaudeville. We found that it was no easy task to handle the several companies when we first started out, but quickly we got the hang of things, and now all is running as smoothly as might be wished. So, too, will it be next season, when we shall have six companies instead of the present three. Mr. Bond rehearses each of the companies, and he and Mr. Proctor and I consult upon the selection of plays. The serious question of travel for so many people, which at the outset was quite formidable, has been systematized now so that there is no chance next season for any hitch or trouble. The systematizing further includes a perfect arrangement for the supply of scenery, properties, etc., all of these being carried by the companies, who are thus enabled to give complete productions in every one of our theatres.

"And herein we have a great advantage over other managers of stock companies. Next season we shall send out each company with perfect equipment to play six theatres at least, as we expect, and it is obvious that the company that goes out for such a long period can give better performances than the average company, that changes its bill every week, even sometimes twice a week. In Montreal and in Albany our companies will offer two bills each week, but these plays will be only those in which the players are well practiced and thorough. You can easily see the difference between our policy and that of the average stock company. Mr. Proctor's Newark theatre will open before Nov. 1, and the architects promise that it will be the handsomest playhouse in America. Marble and onyx will be liberally used in the embellishments, and the furnishings will be of the costliest and most luxurious.

"The Proctor stock companies have been an important means of saving old plays, of making many known to a generation that never saw them, and a majority of the players during the past experimental season have been re-engaged for next season. Mr. Bond has been retained to conduct the rehearsals and he will act in one of the companies. Some people seem to think that such a line of operation is a new one for Mr. Proctor, but they forget that he conducted his Twenty-third Street Theatre as a legitimate house long before vaudeville was introduced there, and that he was a partner of Charles Frohman and Augustus Pitou in their productions, besides at one time starring Robert B. Mantell. The past season has seen the production mostly of farces at the Proctor theatres, but in the Autumn the manager means to put on a more serious grade of plays, including romantic dramas, all with complete productions. The success of mingled vaudeville and drama has been complete in so far as we can see, and the promise is for even better results in future. There has been some talk about a possible discontinuance of the stock policy next season, but you may say for me that the successful system of stock companies assuredly will be maintained."

"In putting in his stock companies Mr. Proctor no doubt had it in mind that the public were wearying of seeing over and over again the lot of worn-out vaudeville sketches which the performers wish to retain year after year. A majority of New Yorkers seldom visit a vaudeville performance without being confronted by a large plurality of acts that they have seen time after time before. There are many vaudeville folk now who have been doing the same sketches for three or four years and seem afraid to change. Mr. Proctor figured on an agreeable alteration of this theory, and his wisdom appears to have won out."

A NEW VAUDEVILLE COMBINATION.

The long continued talk about a combination of the Orpheum circuit with certain middle-State circuits appears to have come to a head, for it is now declared that a deal has been or is about to be effected by which the following houses will form a practically independent and assuredly a most powerful circuit:

Chicago—Chicago Opera House, Olympic Theatre, and Haymarket Theatre, owned by Kohl and Castle; Hopkins' Theatre, owned by J. D. Hopkins, and indirectly the Masonic Temple, managed by J. J. Murdock. Cincinnati—Henk's Opera House and the Walnut Street Theatre, H. C. Anderson, proprietor. San Francisco—Orpheum, Maurice Meyerfeld, proprietor, and owner of the Orpheum Theatre company. Los Angeles—Orpheum, owned by the Orpheum Company. New Orleans—Crescent Theatre, owned by J. D. Hopkins. Kansas City—Orpheum, owned by the Orpheum Company. Omaha—Creighton Orpheum, owned by the Orpheum Company.

It is a well know fact that the Eastern and Western vaudeville managers have varied in opinions about bookings for some time, and the Westerners, perhaps pardonably, have thought that they were getting the short end of several deals. A Kansas City paper has gone so far as to say that the theatres of Burke and Chase, Lathrop, Keith, Anderson, Moore, Shea, Williams, and Hyde and Behman may be involved in the new order of things. As to some of these, it seems highly improbable, but others are more than likely to join, and it looks as if the oft-repeated threat of the Western men to invade the East might be carried out.

A meeting, the purpose of which is kept secret, has been held in Buffalo, and it is said that Meyerfeld, of the Orpheum circuit, and Shea, of Buffalo, were in consultation there. News may be brewing within a few days. No one knows why all such deals as these should be undertaken in comparative secrecy, as if they were things to be ashamed of, but thus, nevertheless, is the way they are nearly always managed. Time will tell.

HEARD ON THE SQUARE.

"Our act? Well, say, it's out o' sight! We have no open time. We're doin' refined specialty—you bet, cull, we're in line. Jealous of any udder guy? Why, dey all steal our stuff. We can't see dem legits a bit—dey're just a case o' bluff. We went so big in Oshkosh we go back dere in tree weeks. Press stuff? Why, we've been wrote up like a pair o' first-class freaks. A plot in our act? Nay; back up? Just take a little travel! Dere is a plot, but it would take too much time to unravel. Our wardrobe is a dream; in fact, folks say we're too well-dressed. Say, cull, have youse a bone to spare? We're gittin' dem clothes pressed. Next week we show in Harlem; go from dere to Kalamazoo—an so on; why, our date-book's filled clean up to 1902!"

LOXEY HASKELL.

THE FUTURE OF THE COMIQUE.

A report published last week stated that the Theatre Comique, erstwhile known by the name of the San Francisco Minstrels' Opera House, Herrmann's Theatre, the Savoy Theatre, the Gaiety Theatre, and still others, that has been without a lessee for some time, would be torn down to make way for an office building unless a tenant was found for it at once. The Comique is owned by the Gilsey Estate. Henry Gilsey, who was given as the authority for the published report, told a MIRROR man that there was no intention of tearing the house down. "To Let" signs are pasted on the doors of the theatre. Some of the scenery in the house was removed during the past week.

KOSTER AND BIAL'S MAY BE SOLD.

R. H. Macy and Company, who are going to build an enormous department store next to Koster and Bial's Music Hall, are said to have made an offer satisfactory to the Koster estate for the property. It is likely that some deal will be or may already have been consummated, by which the merchants secure possession of the theatre, which may then end its days unless these shop folk decide to maintain a theatre, as another similar firm once threatened to do. The present season will be played out, however, and subsequent developments can only be conjectured.

THE ELINORE SISTERS' NEW ACT.

The Adventures of Bridget McGuire, by Eugene Ellsworth, is the Elinore Sisters' new one-act farce which they will present in vaudeville next Winter. The sisters recently returned from England, Scotland and Ireland, where they were highly successful for more than a year. The Adventures of Bridget McGuire will be alternated with George M. Cohan's The Dangerous Mrs. Delany. The Elinores will be under management of Vion and Homans for the season, late in which they will try a three-act play, which, if successful, they will present in the popular price houses.

LOUIS A. SIMON FOR BROADWAY.

Oscar Hammerstein last week engaged Louis A. Simon to originate a principal role in his forthcoming production in which the Russell Brothers will be seen at the opening of the season of the Victoria Theatre. Mr. Hammerstein has been observing the vaudeville work of Mr. Simon with Grace Gardner in The New Coachman, which they are playing this week in Detroit, and decided that the young comedian was the player best fitted to originate the principal role aforementioned.

STREET FAIRS AND CARNIVALS.

The Hartsuff W. R. C. will hold a street fair at Rockland, Mass., in September.

The Hancock, Mich., carnival, held July 4-8, was greatly marred by rain, there being three days of continual downpour. Nevertheless the town was packed with visitors. The Western Theatrical Exchange, of Chicago, furnished the attractions.

The Beloit, Wis., fair dates are August 20-23. A big vaudeville bill is to be given. D. H. Pollock is the secretary.

VAUDEVILLE JOTTINGS.

George Scanlon and Pearl Stevens opened at the Palace Theatre, Boston, July 1, for the Summer season.

Mrs. W. B. Watson has bought four lots at Islip, L. I., where she intends to build a Summer home. Mr. Watson will have two burlesque companies on the road next season, and the following people have been engaged: Charley Johnson and co., Cissy Grant, Belle Gordan, Lassard Brothers, Frank and Louise Burns, Huested Sisters, Fred and Emma Hewitt, Criss Green, Leslie and Curdy, Miller and Hunter, Harry and Edith Chapman, Kitty Clements, Howley and Leslie, O. F. Cook, Hugh Schubert, Joseph M. Briel, Gertie Keith, Daisy Randall, Loretta Claxton, Helen L. Cassel, Minnie Hayes, Madge Darrell, Kitty Lucette, Lillian Palmer, Stella Devere, Maud Gordan, Lottie Burk, Velvet Musette, Leona Raymand, Cordelia Sisters, Carrie Schuler, Marie Ames, Barton Sisters, Elenore May, Irene White, Mildred Carter, Madge Gorman, Marie West, Henrietta Reiser, and Charlotte Watson.

Mr. and Mrs. Ben Hurtig are enjoying the ocean breezes at Long Branch. Mr. Hurtig takes an occasional run to New York to look after the renovating of Hurtig and Seamon's Music Hall.

During Radford and Winchester's act at Cascade Park a man laughed himself into a fit and had to be carried from the theatre. James T. Morton lost a valuable ruby ring while boat riding with Kelly and Kent at the park the same day.

Master Leonard Roy Smith has written a musical composition for vaudeville, "The Invisible Choir," which he will present next season.

Ralph Bell and Lydia Dickson made a decided success in their skit, After the Masquerade, at Virginia Beach and Norfolk during the past few weeks.

Mr. and Mrs. Samuel L. Tuck (Lizzie Derious Daly) are resting at their residence on Fordham Heights, taking occasional trips to the various Summer resorts that surround Manhattan Island.

Will J. Cooke has concluded three weeks in Chicago and is now at Riverside Park, Saginaw, Mich. In Chicago he played two weeks at the Orpheum and one at Sans Souci Park, booking return dates at both places in August.

Happy Fanny Fields' London engagement has been prolonged four weeks at both the Tivoli and Oxford halls.

Charles Horwitz, author of A Matrimonial Substitute, written for Mr. and Mrs. Gene Hughes, who are now playing the Moss and Stoll tour, England, has received a copy of the Glasgow *Referee* of June 9, in which the sketch received high praise. The *Referee* says: "It is encouraging to find that a sketch so cleverly and daintily written can be as heartily appreciated by music hall goers as mere vulgar, red-nosed concoctions were wont to be."

Newell and Niblo opened July 14 at Farm Theatre, Toledo, O., having just closed a six weeks' tour of Southern parks at Lynchburg, Va. They are booked solid in the West until Sept. 16, when they will open their regular Winter season at the Wonderland, Detroit.

Hilland and Wallace, musical mimics, who played a successful engagement at Proctor's Fifth Avenue Theatre July 1-6, are considering an offer for a foreign tour.

Mr. and Mrs. Frank Taylor (Ethel Cope), of the Taylor Trio, have returned from a four weeks' tour of the Catskill Mountains and will play a few weeks' engagements prior to opening with the Bowery Burlesquers for their third season with this attraction.

Emmonds, Emerson and Emmonds were highly successful at Casino, Reservoir Park, last weeks, Richmond, Va.

O'Brien and Herold have been engaged at the Louisville Zoological Gardens for the entire Summer season. David O'Brien will have charge of the booking and stage-management. The team will begin their regular season at Tony Pastor's, this city, on Sept. 16, in Con T. Murphy's sketch, Felix Fresh from Klondike. Mr. O'Brien was initiated by Louisville Lodge, No. 8, B. P. O. E., on July 8.

Nute Laurell, the Swedish dialect and musical comedian, who will next season star in the play, Yon Yonson, under his family name, Nute Erickson, will close with Topack and Steele's Minstrels 29, opening at Woodlynne Park, Camden, N. J., 29, with two weeks to follow in Atlantic City. He commences rehearsals with his co. in New York Aug. 12.

Emanuel Warner is going to sail for Europe to-morrow (Wednesday).

Fatmah Diard made a conspicuous success in her vaudeville debut in Boston. She had doubted whether vaudeville patrons would stand for selections from grand opera, but admits that they are quite as appreciative as any opera audiences. In many cases, it might be added, they are more so.

The Surprise at Smith's is the title of a new vaudeville offering by George H. Emerick in which Elvia Crox and William Herman West will be seen after the termination of their present engagement with the Metropolitan English Opera company in New Orleans.

Some one stole Musical Director Reni Stretti's pet violin up at the Paradise Gardens on Thursday, and the loss has seemed to him irreparable. Patient search has failed to get back the instrument.

A Parisian scientist is experimenting with a projected cinematograph for the blind, the idea being to arrange a series of rapidly moving embossed pictures, the apparent movement of which may be detected by the sense of feeling.

Mrs. Dan McAvoy (Jessie May), who was seriously ill at Lasalle, N. Y., has regained her health and will return to town.

Charles E. Hart, who was pianist at Proctor's Fifth Avenue Theatre, is, with Joseph J. Flynn, touring the New England parks.

Edna Ang and the Agoust Family sailed for Europe last week.

Gertrude Haynes, who has been sojourning at Spring Lake, Mich., for several weeks, left that resort last Saturday for the Mackinac Islands and the exposition at Buffalo. Miss Haynes opens at Atlantic City 29.

The De Arville Sisters are playing the Burt circuit of parks with success. They are this week at Cedar Point, Sandusky, Ohio.

The Asheys' season will commence in Chicago at the Olympia in October. They are booked solid till December 22, winding up in Philadelphia on the Keith circuit. The novelty of their act on the revolving platform invented by Mr. Ashey has placed the turn in great demand.

Aimee has canceled all her park engagements, and when she enters vaudeville over the Castle circuit at Chicago on November 1 will introduce a new dancing act carrying an elevated glass stage and complete electrical apparatus, designed and patented by Ralph J. Pearson, her husband and manager. Aimee has five new dances.

George H. Adams will not appear in pantomime next season but will be seen with his daughters in drama. They are now in vaudeville, playing Atlantic City this week, with Bridgeton and Ocean City, N. J., following. At Ocean City last week the Adams Sisters successfully tried a new song, "Away Down in Dixie Land," by William S. Jester, of Ocean City.

The Pantomime Trio, Andy Morris, Ethel May Adler and Young Sancho, have signed with The Phantom World for the coming season. Mr. Morris is now at the Chutes, Chicago, making his sixth season there.

Ethel Tillson is playing the Pines, Haverhill, Mass., this week.

The Svengalis, who open at the Paradise Gardens next week, come from Germany under management of Richard Pitrot, who has booked them for the Orpheum circuit as well.

Mr. and Mrs. W. R. Seeley (Bessie Bonehill) arrived from England on Sunday and will summer at their Long Island farm.

The Frederick Brothers and Jessie Burns, who were pronounced one of the hits of the bill at Keith's, Philadelphia, last week, have been approached by the American representatives of several English music halls to present their musical act in London next Autumn. They are considering the proposition.

Roster of Carlton's high-class vaudevilles: Morgan and Phillips, La Toska, Bertan Erwin, Seymour, Sunderland and Foods, Margaret Rosa and Dan A. Anderson, and Weiland.

Nellie V. Nichols is playing the title-role in The Pan American Girl at Bergen Beach, Brooklyn, and is meeting with success.

Maude Courtney has gone to Hackettstown, N. J., to rest there for the Summer.

Resident Manager John Fynes, of Proctor's Twenty-third street Theatre, is passing the Summer at Mount Wilson, Md.

Olive, the dainty juggler, has closed her annual three months' engagement at the London Pa-

VAUDEVILLE. VAUDEVILLE.

THE HIT OF HITS.

GEO. W. LESLIE & CO.,

PRESENTING THE HERALD'S $1,000 PRIZE PLAY

CHUMS,

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DON'T OVERLOOK

HOW IT ENDED

Buffalo Likes It.

Buffalo Times.—"For something refreshing and far out of the way of chestnuts, Mr. and Mrs. Augustin Neuville's How It Ended takes precedence over all. It is a delightful little piece."

Buffalo Express.—"A clever little one-act comedy with an unusual and entirely unexpected finale."

Buffalo Courier.—"It is a clever bit of work."

Buffalo News.—"A clever little sketch that was warmly applauded for its brightness and funny complications."

Buffalo Enquirer.—"Well acted and staged."

Buffalo Commercial.—"A clever little comedy which made a big hit."

Mr. and Mrs. AUGUSTIN NEUVILLE,

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MANAGERS, NOTICE.

To All Whom It May Concern:

I can truthfully say that the "A Rabbit's Foot" Comedy Co. (colored) is worthy of playing any first-class theatre. The whole comedy is new, laughable and clean. Managers will make no mistake in booking the above attraction.

Yours, respectfully,
FRANK DUMONT, Author, Philadelphia.

NOTE—Managers will kindly send open time immediately for season of 1901-1902 to PAT CHAPPELLE, Sole Owner. Address Buckingham Theatre, Tampa, Fla.

NOTE—Traveling in my own private car and carrying our own scenery, with first-class talent. Use nothing but special paper.

NELSON & DOLLY NOBLES

A BLUE GRASS WIDOW.
WHY WALKER REFORMED

Time Filled to June, 1901.

129 First Place, Brooklyn, N. Y.

Little Elsie Janis

"Pocket Edition of Clay Lofton."

So say the critics.

Address care MIRROR.

CAICEDO KING OF THE WIRE

Headliner for Theatres, Parks and Fairs. Address at once to his permanent address, 108 W. 17th St., or the White Rats of America, New York City.

villon, and, returning to America, opens her regular season at the Masonic Temple, Chicago, July 28.

Pauline De Vere is resting in Detroit for two weeks.

John G. McDowell met with success week of July 8 at the Calcago Opera House and is playing the Summer Park Theatre, Kokomo, Ind., this week.

Buffalo has indorsed Mr. and Mrs. Augustin Neuville's bright little comedy How It Ended. The press spoke in glowing terms of the sketch and the public were more than pleased.

Little Tich, accompanied by his wife, sails for London to-morrow (Wednesday) on the *Majestic*.

Polk and Kollins, the Taree Avolos, and Pauline Moran have secured passage for London on the *Umbria*, sailing on Saturday.

Hamilton Hill, the Australian baritone, will sail to-morrow (Wednesday) to play the Empire, London, for six weeks, returning to open at Hyde and Behman's, Brooklyn, in the Autumn.

Charmion's salary at Koster and Bial's was attached last week on a claim of Melville Stoltz for $503, alleged to have been loaned to her and her husband, Harry L. Delaney. Charmion closed at Koster and Bial's on Saturday.

Weber and Fields' next season's burlesque is to be called Blighty Tighty, but as the title doesn't matter in such cases no one need take affright. Their cozy theatre is undergoing many improvements and the entrance lobby is wisely being widened.

Helene Mora opened on July 8 at the London Oxford, Tivoli and Canterbury halls.

The Manhattan Comedy Four have returned to the London Palace.

Young and Brooks played under difficulties last week at Keith's, all of their musical instruments having been lost in the recent theatre fire at Lynn, Mass. They came on at Keith's with new instruments, and, unused as they were to these, still made good.

A vaudeville bill was given at the Sea Cliff, N. Y., Yacht Club on Friday, when appeared Tim Cronin, the Nichols Sisters, Jennie Yeamans, Frank Belcher, and Carrie Behr.

Beatrice Hastings and John W. Wold have dissolved partnership. Miss Hastings will work alone.

Charles Moreland, Minnie May Thompson, and Maude Amber played the Sans Souci Park, Chicago, week of June 30. They were at the Suburban Park, St. Louis, last week.

George H. Harris, who has piloted the Williams and Walker company for the past three seasons, will look after their interests again next season. Samuel L. Tuck will again assume the management and Hurtig and Seamon once more will direct the tour.

Will H. Murphy and Blanche Nicholls in The Bifurcated Girl made a distinct success at Sans Souci Park, Chicago. They have started for San Francisco, to open at the Orpheum for two weeks and Los Angeles for two weeks, returning then for the Kohl and Castle circuit.

James E. Rome and Marguerite Ferguson were the features last week at the Casino, Terre Haute, Ind., where they scored a hit in Mr. Fletz, the Floor Walker.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acrona, Jeanet—Avenue, Detroit, 15-20.
Adams and Gaffney—Manion's Park, St. Louis, 6-20.
Adeline, Laura—Olentangy Park, Columbus, 14-20.
Adelman, Joseph—Casino, Toledo, 14-20.
Albertus and Bartram—Palais de Ete, Brussels, Belgium, 1-30.
Allen, Katie—Electric Park, Baltimore, 15-20.
Ameta—Farm, Toledo, 14-20.
Arminta, Mlle.—Keith's, N. Y., 15-20.
Ashton and Mack—Chicago O. H., 14-20.
Ashton, Marguerite—Masonic Temple, Chicago, 14-20.
ATKINSON-SEELY, EDMUND—Oxford Park, Anniston, Ala., 15-20, West End Park, New Orleans, 21 Aug. 6.
Auguste and Globe—Keith's, Boston, 15-20.
Austin, George—Pastor's, N. Y., 15-20.
Baby Abbott—Park, Hartford, Conn., 15-20.
Baby Lipman—Electric Park, Baltimore, 15-20.
Baker, Bert—The Chutes, Chicago, 14-20.
Batleys, The—Farm, Toledo, 14-20.
Bastedo Sisters—Keith's, Boston, 15-20.
Bedini and Arthur—Keith's, N. Y., 15-20.
Bennett and Rich—Rockaway Beach, N. Y., June 24-Aug. 16.
Bernhards, The—Coney, Cincinnati, 15-20.
Berry and Hughes—Avenue, Detroit, 15-20.
Blake, Harry and Flora—Moss and Thornton tour, Eng., 27—indefinite.
Boyce and Wilson—Chicago O. H., 14-20.
Bradford, Carter and Pickaninny—Woodlynne Park, Camden, N. J., 8-20.
Bradshaw, Charles—Keith's, N. Y., 15-20.
Bryant and Saville—Keith's, N. Y., 15-20.
Burke-McEvoy—L. M. Park, Muskegon, 14-20, Orpheum, Chicago, 21-27.
Burrows, Josie and Willie—Farm, Toledo, 14-20.
Callahan and Mack—Suburban, St. Louis, 14-20.
Caporal Brothers—Austin and Stone's, Boston, 15-20.
Caswell and Arnold—Casino, Lynchburg, Va., 15-20.
Chevrial—Farm, Toledo, 14-20.
Clark and Gandy—Cape May, 15-20.
Conley and Green—Coney, Cincinnati, 15-20.
Conley and White—Palace, Boston, 15-20.
Connors, Baby—Chicago O. H., 14-20.
Cook, Will J.—Riverside Park, Saginaw, Mich., 14-20.
Cornallias, Eight—Orpheum, Chicago, 14-20.
Corris, The—Pastor's, N. Y., 15-20.
Costello and Frederick—Olentangy Park, Columbus, 14-20.
Cragg Family—Masonic Temple, Chicago, 7-20.
Cressy and Dayne—Sunapee, N. H., June 17—indefinite.
Crotty Trio—Lagoon, Cincinnati, 15-20.
Curran and Milton—Omaha, 8-27.
Curran, Francis—Pastor's, N. Y., 15-20.
Curtis, Etta M.—B., Boston, 15-20.
D'Arville Sisters—Cedar Point Park, Sandusky, O., 15-20.
Dandy, Jess—Keith's, Boston, 15-20.
Deming, Arthur—Manion's, St. Louis, 14-20.
Deonzo Brothers—Suburban, St. Louis, 14-20.
Derenda and Breen—Pastor's, N. Y., 15-20.
De Veaux and De Veaux—Avenue, Detroit, 15-20.
Diana Scimpost Theatre, Scheneningen, Holland, July and August.
Diomedo—Casino, Toledo, 14-20.
Dixon, Bowers and Dixon—Keith's, Phila., 15-20.
Doherty Sisters—Suburban, St. Louis, 14-20.
Donahue and Nichols—Casino, Toledo, 14-20.
Dooley and Kent—Olentangy Park, Columbus, 14-20.
Dyllyn, J. D.—Chester Park, Cincinnati, 21-27—Park, Newark, 28-Aug. 3.
Eldridge, Press—Masonic Temple, Chicago, 14-20, Suburban Gardens, St. Louis, 21-28.
ELLSNORE SISTERS—Peabody Park, Newport, 15-20, Riverton Park, Portland, Me., 22-27.
Emmonds, Emerson and Emmonds—Ocean View Park, Va., 14-20.
Estus, Ed.—Keith's, Boston, 15-20.
Farrell, Taylor, Trio—M. H., Boston, 15-20.
FAGAN AND STOCKER—Wenona Beach Park, Bay City, 15-22, Chicago O. H., 29-Aug. 3.
Fernando, Mons.—Austin and Stone's, Boston, 15-20.
Fields, W. C.—The Tower, Blackpool, England, 1-27.
Fisk, Culver and Wherry—Chippewa Falls, 15-20.
Fletcher, Charles Leonard—Orpheum, San Francisco, 14-27, Orpheum, Los Angeles, 28-Aug. 10.
Flood Brothers—Farm, Toledo, 15-20.
Flying Ramvards—Forest Park, Highlands, St. Louis, 14-20.
Flying Ricketts—Sans Souci Park, Chicago, 14-20.
Folly Trio—Keith's, Boston, 15-20.
Fox, Della—Shea's, Buffalo, 15-20.
Frey and Fields—Pastor's, N. Y., 15-20.
Fuller, Moller and Burke—Pastor's, N. Y., 15-20.
Gage, Maybell—Coney, Cincinnati, 15-20.
Gainsborough Octette—Paradise Gardens, N. Y., 10-13.
Galletti's Monkeys—Suburban, St. Louis, 14-20.
Gardner, Grace—Wonderland, Detroit, 15-20.
Gardner and Vincent—Orpheum, Los Angeles, 8-22, Chicago O. H., 29-Aug. 3.
Gavin and Platt—Wildwood Park, Putnam, Conn., 15-20, Lake View Park, Middletown, Conn., 22-27.
Gilbert, John D.—Chicago O. H., 14-20.
Gilmore, J. H. M. H., Boston, 15-20.
Girardo, Etienne—Chicago O. H., 14-20.
Glenroy, James Richmond—Celoron, Jamestown, 15-20, Inlet, Atlantic City, 22-27.
Gliessandos, Two—M. H., Boston, 15-20.
Grant, Cissy—Palace, Boston, 15-20.
Griffin, Pete—Palace, Boston, 15-20.
Grimett and Grimett—Keith's, Phila., 15-20.
Guttle, Albert L.—Keith's, Boston, 15-20.
Gunning, Louise—Keith's, Phila., 15-20.
Hammersmith, George—Rustic Theatre, Point of Pines, 15-20.
Harrigan—Keith's, N. Y., 15-20.
Harrington, Giles W.—Beaver Valley Park, Rochester, Pa., 15-20.
Harvey, Josephine—Sans Souci Park, Chicago, 14-20.
Harvey Sisters—Orpheum, Chicago, 14-20.
Hassmer and Olivette—Palace, Boston, 15-20.
Hawley, Walter—Casino, Toledo, 14-20.
Hayes and Wynne—Pastor's, N. Y., 15-20.
Hayward and Hayward—Chicago O. H., 14-20.
Hedrix and Prescott—Keith's, Phila., 15-20.
Herbert and Willing—Collins' Garden, Columbus, 14-20.
HERRMANN, ADELAIDE—M. H., Brighton Beach, 15-20.
Hewitts, Two—Zoo, Louisville, Ky., 14-20.
Hickmans, The—Sans Souci Park, Chicago, 14-20.
Hieber Trio—Manion's Park, St. Louis, 14-20.
Hines and Remington—Manion's Park, St. Louis, 14-20.
Hosea-Edward, Mlle.—M. H., Boston, 15-20.
Howard, Marie—Austin and Stone's, Boston, 15-20.
Instrumental Willards—Casino, Toledo, 14-20.
Irwin, Flo—Casino, Toledo, 14-20.
Jacklin and Ingram—Casino, Youngstown, 14-20, Niagara Falls, 22-28.
James-Fibley Bonnie—M. H., Boston, 15-20.
Johnson, Carroll—Farm, Toledo, 14-20.
Johnson, Davenport and Lorella—Keith's, N. Y., 15-20.
Jones and Walton—Collins' Garden, Columbus, 14-20.
Katamura's Japanese—Wonderland, Detroit, 14-20.
Kentons, Three—Keith's, Phila., 15-20.
Kelcy, Mr. and Mrs. Alfred—Keith's, Phila., 15-21, Keith's, N. Y., 22-28.
Kelly and Kent—Wonderland, Detroit, 15-20.
Kelly and Violette—Suburban, St. Louis, 14-20.
Kenna, Charles—International, Niagara Falls, 15-20, Cascade Park, New Castle, Pa., 22-27.
Keno, Welch and Melrose—Sans Souci Park, Chicago, 14-20.
Keugh and Ballard—Cascade Park, New Castle, Pa., 15-20.
Kilrallo Coney, Cincinnati, 15-20.
Koppe—Sans Souci Park, Chicago, 14-20.
Knoll and McNeil—Wonderland, Detroit, 14-20.
La Neva—Keith's, N. Y., 15-20.
Larkins and Patterson—Avenue, Detroit, 15-20.
Latonnet, Jean—Forest Park Highlands, 14-20.
Laurell, Nate—Woodlynne Park, Camden, N. J., 22-27, Atlantic City, 29-Aug. 10.
Lavender and Thompson—Forest Park Highlands, St. Louis, 14-20.
La Vine, Oliver, and Macy—Keith's, Boston, 15-20.
Lawrence, Al.—Collins Garden, Columbus, 14-20.
Leubello and Martinot—Riverside Park, South Haven, Mich., 14-20.
Lee, Stella M. H., Boston, 8-20.
Lefebre Saxophone Quartette—Masonic Temple, Chicago, 14-27.
Leslie, Mabel M. H., Boston, 15-20.
Lester and Curtin—Olentangy Park, Columbus, 14-20.
Lewis, Alice—Cascade Park, New Castle, Pa., 15-20.
Lewis and Priscilla—Brighton Beach, N. Y., 15-20.
Libbey, Tenyer, Bruno—Chicago O. H., 14-20.
Litchfield, Mr. and Mrs. Neil—Plum Island, Mass., 15-20.
Little Pucks, Two—Keith's, Phila., 15-20.
Livingstons, Three—M. H., Boston, 15-20.
Louis and Alvina—Avenue, Detroit, 15-20.
MacCann—Pastor's, N. Y., 15-20.
McChensey, Arthur—Manion's, St. Louis, 14-20.
McDowell, John G.—Kokomo Summer Park, Kokomo, Ind., 15-20.
McIntyre and Heath—Keith's, Boston, 15-20.
McKeever, Lizzie—Chicago O. H., 14-20.
Madrigal Cadets—Brighton, N. Y., 15-20.
Mahzoffs, Four—Electric Park, Baltimore, 15-20.
Manley and Rose—Palace, Boston, 15-20.
Manning and Davis—Pastor's, N. Y., 15-20.
Mantell, Grace—Lagoon, Cincinnati, 15-20.
Marsh and Sartella—Keith's, N. Y., 15-20, Keith's, Boston, 22-27.
Matthews and Harris—Avenue, Detroit, 15-20.
Maxwell and Dudley—Olentangy Park, Columbus, 14-20.
Mehot, Beatrice—Avenue, Detroit, 15-20.
Midgeley and Carlish—Shea's, Buffalo, 15-20.
Mills, Nat M.—Shea's, Buffalo, 15-20.
Monroe and Wesley—Keith's, Boston, 14-20.
Monroe, Mack and Lawrence—Masonic Roof, Chicago, 15-27.
Montgomery, Gertrude—Chicago O. H., 14-20.
Morris' Ponies—Brighton, N. Y., 15-20.
Moulton and Pique—Cascade Park, New Castle, Pa., 15-20.
Muldoon and Roberts—Austin and Stone's, Boston, 15-20.
Murkey and Stewart—Keith's, N. Y., 15-20.
Murphy and Nicholls—San Francisco, 21-28, Los Angeles, Aug. 4-11.
Murray, Elizabeth—Wonderland, Detroit, 14-20.
Musical Johnsons—Shea's, Buffalo—indefinite.
Musical Kleists—Wonderland, Detroit, 14-20.
Nawns, The—Olentangy Park, Columbus, O., 14-20.
Nelsons, Four—Avenue, Detroit, 15-20.
Nessen, Beattie and Nessen—Keith's, N. Y., 15-20.
Newell and Nibb—Farm, Toledo, 14-20, Robinson Park, Ft. Wayne, Ind., 21-27.
NIBLO, CHAS.—Palace Theatre, London indefinite.
Nielson Sisters—Masonic Temple, Chicago, 14-20.
Norris, William—Masonic Temple, Chicago, 14-20.
Norman, Mary—Masonic Temple, Chicago, 14-27, Forest Park Highlands, St. Louis, 28-Aug. 3.
Norwood and De Varo—Pastor's, N. Y., 15-20.
Olympia Quartette—Keith's, N. Y., 15-20.
O'Brien and Havel—Keith's, Phila., 15-20.
O'Brien and Herold—Zoo, Louisville, Ky., indefinite.
O'Laughlin, Major—Chicago O. H., 14-20.
Partellos, The—Point of Pines, Boston, 15-20.
Patterson Brothers—Electric Park, Baltimore, 15-20.
Pierce, Alice—Rustic Theatre, Point of Pines, 15-20.
Post and Clinton—Pastor's, N. Y., 15-20.
Powell—Casino, Toledo, 14-20.
Powell and Partello—Chicago O. H., 14-20.
Prevost and Prevost—Rustic Theatre, Point of Pines, 15-20.
Quigley Brothers—M. H., Boston, 15-20.
Quinn Trio—Chicago O. H., 14-20.
Raymond and Caverly—Keith's, Phila., 15-20.
Reeves, Al.—Chicago O. H., 14-20.
Reynard, Ed F.—Orpheum, San Francisco, 22-Aug. 3.
Roded Brothers—Lagoon, Cincinnati, 15-20.
Rogers and Hilpert—The Chutes, Chicago, 14-20.
Royce, Ray L.—Cascade Park, New Castle, Pa., 15-20.
Rozalbos—Palace, Boston, 15-20.
Rozinos—Casino, Toledo, 14-20.
Russell, Ida—Danville, N. C., 15-20, Asheville, Va., 22-27.
Sankey Brothers—Chicago O. H., 14-20.
Saunders, Chalk—Keith's, Boston, 15-20, Lion Palace Roof, N. Y., 22-27.
Schuyler Sisters—The Chutes, Chicago, 14-20.
Seaman and Monti—The Chutes, Chicago, 14-20.
Seymour and Dupree—Sans Souci Park, Chicago, 7-20.
Seeker, Wilkes and Seeker—Cascade Park, New Castle, Pa., 15-21, Collins Garden, Columbus, O., 22-27.
Sharp and Flatt—Brighton, N. Y., 15-20.
Shields, Edward—Ingersoll Park, Des Moines, 1-Sept. 15.
Simon, Louis A.—Wonderland, Detroit, 15-20.
Simons Brothers—Pastor's, N. Y., 15-20.
Stanley, Harry C., Doris Wilson—Pastor's, N. Y., 15-20.
Sully, Lew—Suburban, St. Louis, 14-20.
Swan and O'Day—M. H., Boston, 15-20.
Swickard, Mr. and Mrs.—Keith's, N. Y., 15-20.
Talbot and Davison—Brighton, 15-20.
Thomson, Harry—Steamer "Grand Republic," 15-20, Erb's Casino, North Beach, 22-27.
Tilson, Ethel—The Pines, Haverhill, Mass., 15-20.
Titus, Lydia Yeamans—Forest Park Highlands, St. Louis, 14-20.
Trumbull, Fannie—Randolph Park, Akron, O., 21-27, Park, Galion, O., 29-Aug. 4.
Van Osten, Bob—Manion's, St. Louis, 14-20.
Vene and Buckley—Austin and Stone's, Boston, 15-20.
Vongene, Lolo, Trio—M. H., Boston, 15-20.
Walton, Irving R.—Gorman's Park, Hampton, 15-20, Gorman's Park, Salem, 22-27.
Walton Sisters—Austin and Stone's, Boston, 15-20.
Watson and Ferguson—Keith's, Boston, 15-20.
Watson Sisters and Zamora—Chicago O. H., 14-20.
Watters, Nellie—Lagoon, Cincinnati, 15-20.
Way and Maitland—Crescent Gardens, Revere Beach, 15-20, Celoron, Jamestown, 22-27.
Whiting Sisters—Forest Park Highlands, St. Louis, 14-20.
Whitman, Frank—Detroit O. H., 15-27.
Whitney Brothers—Empire, Newport, 15-20, Empire, Nottingham, 22-27.
WILDER, MARSHALL P.—Opera House, Chicago, Aug. 12-17.
Willard and March—Avenue, Detroit, 15-20.
Williams, Irene—Austin and Stone's, Boston, 15-20.
Williams, Phil—Coney, Cincinnati, 15-20.
Wills and Collins—Rustic Theatre, Point of Pines, 15-20.
Wolfe, Kitty—Idlewild Park, Newark, O., 15-20, Farm, Toledo, 22-27.
Wood and Hastings—Chester Park, Cincinnati, 14-20.
Wood and Ray—Farm, Toledo, 14-20.
Young American Quintette—Wonderland, Detroit, 14-20.
Youngs and Brookes—Keith's, Phila., 15-20.
Zavo and Hilda—Olentangy Park, Columbus, 14-20.
Zeb and Zarrow Trio—Orpheum, Chicago, 14-20, St. Louis, Mo., 22-27.

TWO HANLEY ENTERPRISES.

W. J. Hanley, son of M. W. Hanley, will direct two enterprises next season. One will be the starring of Willis Granger in the comedy-drama, The Secret Warrant, by W. A. Tremayne, a play that was successfully used by Robert Mantell, and the other will be the production of Mark E. Swan's "complicated comedy," A Runaway Match. Young Mr. Hanley, enjoying an advantage in the prestige and knowledge of the amusement field for which his father is noted, no doubt will win success in these ventures.

BROOKLYN'S SUMMER STAGE.

SATURDAY, July 13.

The week has been uneventful so far as theatre diversion was concerned at Coney Island. Save for the lighter type of entertainment afforded by vaudeville, it almost looks as if the local public this year had forsworn the theatre when they leave the town behind.

At Manhattan Beach The Geisha replaced The Circus Girl to a better attendance, but not of a size to make those interested chortle with joy on Monday, July 15, the fourth week and third production, A Runaway Girl, by the Augustin Daly Musical Company will be under way. The Casino Girl, by the Lederer Stock, is underlined for July 22.

Sousa and his band reappeared last Sunday and are to remain until Labor Day. Concerts will be given in the afternoon only, the abbreviated concerts previously in vogue for the early evening evidently not having been remunerative. In fact, it is a question whether the theatrical performances, beginning necessarily not earlier than nine o'clock, in consequence of the fireworks spectacle having first choice, are really satisfactory. In order to get through by eleven, more or less excision of story, music and incidents is absolutely necessary. There is a consequent haste also, strongly reminiscent of a one-night stand performance, when the players prepare to leave town two or three hours before midnight, that is discouraging to the paying patron, who frequently prefers the outside air to paying a dollar and a half for that which has been, or may be, enjoyed in town in a leisurely and thoroughly satisfying manner.

At the Pain fireworks enclosure new features are constantly being added to The War in Japan, which draws largely and pleases generally.

At the Brighton Beach Music Hall, Sinfer's Marine Band gave Donizetti's overture to The Daughter of the Regiment, selections from Mascagni's Cavalleria Rusticana, and a descriptive fantasia, A Hunt in the Black Forest, by Voelker. Harry Linton and Leila McIntyre, she of the lustrous orbs, appeared in their amusing absurdity, A Doctor's Patient, the best thing in which was the charming rendition by Miss McIntyre of "I Love You, Willie," and the exceptionally fine piano accompaniment contributed by Mr. Linton. Miss McIntyre's equipment of beauty, grace and ingenuousness would go a long way toward carrying a less capable performer to success. Reno and Richards gave their comedy acrobatic act practically unchanged for several seasons save that for a finish they now toy in an amusing manner with a fat man instead of using the camera incident. The Strakosch Opera quartette sang excerpts from Il Trovatore and Rigoletto. A long and arduous season has told upon their voices, which this week seemed more strident and rasping than when heard last Winter at the Orpheum. Young Miss Rita Mario displayed her masterful technique on the violin in a manner that won hearty and deserved applause. A woeful nightmare, termed A Mysterious Farm, opened the bill, which terminated with the vitagraph pictures of the Joan of Arc spectacle. The four Weston Sisters were also in evidence, but did not score as usual, the salt air presumably dissipating the "ginger" that is a feature of their turn when in town. Manager William T. Grover has a decidedly strong bill for the ensuing week, his names comprising Adelaide Herrmann, Talbot and Davison, Leon Morris and his ponies, Sharp and Flatt, the Madrigal Cadets, also Lewis and Priscilla.

The Pan-American Girl runs on at Bergen Beach in an even groove of success, and is likely so to continue for the rest of the Summer term.

The announcement of the death of Harry Mann was heard with regret by his many acquaintances in this borough. He is pleasingly remembered by those friends he made when located at the second Brooklyn Theatre on Johnson Street, during the Haverly régime. The New York *Sun*, with its proverbial blundering, in speaking of Mr. Mann's career stated that he was recalled from California to assume the business management of the Columbia upon its completion and lessorship by Frohman and Hayman in 1896. The Columbia Theatre was opened on Monday, March 7, 1892. When Edwin Knowles withdrew from its direction in the Spring of 1896, Harry Mann, then identified with the Manhattan Theatre at Broadway and Thirty-third Street, came to Brooklyn to personally represent his brother and Daniel Frohman. Early in the season of 1896-97 he left this borough altogether, to devote his time to the Knickerbocker. From that period may be dated the marked decline, save for an occasional exception, of the Columbia Theatre as a popular or profitable venture.

JUSTAND FAIR.

ARENA.

SPRINGFIELD, O.—Ringling Brothers' Circus 9 showed to about eighteen thousand people; performance excellent; the Hollaways, wire gymnasts; the Du Comas, O'Brien's trained horses, and the performing elephants, are especially worthy of praise.

WATERLOO, IA.—Wallace's Circus 4 to packed tents; performance above the average. Buffalo Bill's Wild West Aug. 1.

DUBUQUE, IA.—Wallace's Circus 5; immense crowds. Gentry's Dog and Pony Show 12.

ROCKLAND, ME.—Gentry's Dog and Pony Show 8; big crowds; best animal show ever in the city.

SEATTLE, WASH.—Campbell Brothers' Circus gave two performances 6 to capacity; small show, but there were several really good turns.

ASHLAND, WIS.—Pawnee Bill's Wild West Show pleased good attendance 1. Winniger Brothers' Show 8-13. Ringling Brothers 27.

BATTLE CREEK, MICH.—Buffalo Bill's Wild West 9 delighted large crowds.

SPRINGFIELD, MICH.—Buckskin Bill's Wild West 8; poor performance; fair business.

SEATTLE, WASH.—Several thousand people saw Pawnee Jim's Wild West Show decab at Madison Ball Park 4.

COLUMBUS, O.—Ringling Brothers' Circus gave two excellent performances to packed tents 8.

BAKER CITY, ORE.—Walter J. McDonald's Circus 1, full tent in afternoon; performance failed to please, and empty seats were the result in the evening.

SIOUX CITY, IA.—Gentry's Dog and Pony Show 8, good attendance; one of the best trained animal shows on the road.

NORTH PLATTE, NEB.—Gentry's Dog and Pony Show gave excellent performances to well filled tents 1.

NORWICH, CONN.—Gentry Brothers' Dog and Pony Show 6, large attendance; the training of the ponies, dogs and monkeys is marvelous.

PARK CITY, U.—Sells and Gray's Circus pleased large crowds 5.

ST. CLOUD, MINN.—Pawnee Bill's Wild West Show was fairly attended 9.

KENT, O.—John Robinson's Circus 5; excellent performance; good attendance. W. H. Harris Nickel Plate Show 6, performance fair.

SALT LAKE CITY, U.—Sells and Gray's Circus 3, 4 to capacity of tent; good performances.

TACOMA, WASH.—Campbell Brothers' Circus 5; tents full; performance unsatisfactory.

NOTES.

Walter J. McDonald's Circus was attached at Baker City, Ore., recently, in a suit for salary brought by George Costello, formerly agent of the circus.

Lulu Collins and George W. Malone, of Pawnee Bill's Wild West, were married at St. Cloud, Minn., 9.

IN OTHER CITIES.

(Received too late for classification.)

PITTSBURG.

H. Brady Wilkins, press agent of the Bijou Theatre, has resigned his position to return to newspaper work on the Pittsburgh "Dispatch." R. M. Gullick, manager of the Bijou, will attend to the press work himself in future. Mr. Gullick is at present taking a much needed rest at Lake Mahopac, N. Y. He will return to Pittsburg about Aug. 1.

The Bijou Theatre is undergoing many interior changes. The entire entrance is being changed from Penn Avenue to Cecil's opposite the Alvin Theatre. Some 50 seats on the lower floor are to be removed and quite a number in the gallery have been taken away on account of the obstruction of the view from the boxes which were formerly in front of the Bijou offices. The theatre will be redecorated.

Fred Cohen, treasurer of the Bijou Theatre, has resigned and is expecting a call to play [illegible]

I. W. MENDELSOHN.

MATTERS OF FACT.

Blondell and Fennessy are preparing to send out the Katzenjammer Kids next season with finer scenic equipment than ever before. The Blondells will, as before, be featured, and the company will consist of twenty-five people.

Mrs. Beaumont Packard, manager of the Park and Theatrical Exchange, reports her business fifty per cent. better than ever before at this season of the year, and the demand for new plays and capable actors, she says, is extraordinary. She complains, however, of the scarcity of leading men and women. The vaudeville department of the exchange is unusually active, having placed so far for next season seventy-three plays, many of them new and untried. This, she says, argues well for the native dramatist.

Jennie Reiffarth will remain in New York during the Summer. She has received a number of offers, but has not yet closed for next season.

The New Hartford Opera House, at Hartford, Conn., will have as its opening week's attractions Amelia Bingham in The Climbers and Kirke La Shelle's Arizona. The new house, which is in the heart of the city, will be one of the finest in New England. Scair and Havlin's office in New York are booking the theatre. The Jennings and Graves company are the proprietors and managers.

Ora Delmar, playing leads and heavies and doing a singing specialty, is open to offers with responsible company.

Hayden and Rowley, costumers, at 163 West Twenty-third Street, are prepared to furnish estimates on costuming that are sure to compare favorably with any others. They guarantee satisfaction regarding material, workmanship and prices.

"Exceptional," care of this office, wants an experienced and attractive comedienne, age twenty-five to thirty-five, and a young and small ingenue, for an important New York production. A clever and pretty novice will be considered for the ingenue.

Gussie Hart received unqualified praise from the press last season for her specialty work and the female negro character role, which was universally acknowledged to be natural, humorous and not overdone.

Besides his Thirty-fourth Street houses, George C. La Grange is running the La Grange-Pasco Hotel at Patchogue, L. I., and the Columbia Hotel at Arverne, on Rockaway Beach, L. I. At the latter place his weekly clambakes and fish dinners are drawing cards.

In a recent fire in Manager Charles Hogue's office his contracts and other documents for the Mattoon (Ill.) Theatre were destroyed. He wants all managers holding time at his house to communicate at once.

The Burnett Opera House, at Louisiana, Mo., will begin the season on Oct. 1, with J. K. O'Neil as the new manager. Mr. O'Neil is now booking attractions for his house, which is one of the best one-night stands in Missouri. He will be at 164 E. Randolph Street, Chicago, Ill., until Sept. 15.

Haverly's Musee Hall, in Brooklyn, New York, is for sale or can be rented. The house is thoroughly equipped with new chairs, carpets, etc., and is licensed for one year. Applicants should address the Haverly Amusement Company, 199 Montague Street, Brooklyn, New York.

Thomas M. Searles will manage the Walnut Street Theatre, Vicksburg, Miss., and the New Auditorium, Monroe, La., and is now booking first-class attractions only. Mr. Searles makes his headquarters at Vicksburg.

With a view of establishing a permanent first-class stock company, "C. S. R." care this office, a New York manager, would like to communicate with owners and lessees of theatres.

The Hickman Brothers are booking their new comedy, Down and Up, for the season of 1901-02. Albert S. Porter, 138 East Fifteenth Street, New York, has charge of the booking.

J. Lou Hallett, Broadway Theatre Building, New York, can place specialty comedian, soubrette, young leading woman, and young woman and man for small parts.

Marie Martell, who is associated with Hallett's exchange, will direct starring tours, direct the careers of clever people, and secure engagements.

Charles Meyer, the wig-maker, is located at 25 East Twentieth Street, New York, and manufactures, grease paints and the various extra toilet preparations.

A complete male suit of chain and plate armor and a few costumes of the Salvini versions of Don Cesar, Ruy Blas, etc., can be rented or purchased of Maud Dixon Salvini, 127 West Fifty-sixth Street, New York.

Manager Thomas M. Searles, of the Walnut Street Theatre, Vicksburg, Miss., was in New York this week. In addition to the theatre he has charge of the bookings of the Auditorium, Monroe, La., which is a modern house in every respect. Reports had been circulated that this house would not be leased or a regular theatrical season conducted there. On the contrary, the house has been leased for the season and will be booked with first-class attractions.

Pat Chappelle's A Rabbit's Foot Comedy company is being booked by Colonel Charles A. Dupreys, of Lowell, Mass.

Broadhurst Brothers offer their well-known and successful farces, What Happened to Jones and Why Smith Left Home, for rental.

Carl Vernon closed a thirty-nine weeks' engagement as leading man of the Myrkle-Harder company, and is now at Alexandria Bay, N. Y.

GUS HILL'S ENTERPRISES.

Gus Hill doesn't appear to believe that the number thirteen is unlucky. Next season, he announces, he will have thirteen companies, and his first company will open its tour Aug. 13. The thirteen companies are: In Old New England, Happy Hooligan, Man's Enemy, The Royal Lilliputians, Lost in the Desert, A Bargain Counter, McFadden's Row of Flats, Through the Breakers, Are You a Buffalo, Over the Fence, Vanity Fair, The Office Boy, and Louisiana. Among the people under contract to Mr. Hill are Agnes Herndon, Albert A. Andruss, Thad Shine, Maurice Lindner, W. F. Canfield, Leon Kohlmer, H. B. Stafford, W. J. Hurley, W. H. Thompson, Frank Murtha, Josephine Thill, Marie De Vere, Olive De Vere, Louis Rogers, W. J. Rostetter, Billie Lawson, Louis Merkle, Howard A. Knowles, John Church, C. O. Mack, May Valentine, Bessie Von Nye, Vera Belle, Blanche Stella, Mae Powers, Lucette George, Helen Bates, George Scottey, Ross Snow, Maggie Weston, Carrie Ezier, Adelaide Marsden, Herbert Colby, Frank Rose, Townsend Irwin, Charles Stewart, Helen Aubrey, Beatrice Gamble, Stella Anderson, Vera Wilson, Mae Baker, Hazel Grant, Ina Thomas, Billy Barry, Harry Watson, Bobby Ralston, Jerry Sullivan, Orr Brothers and Klein, Halliday and Quinn.

MANTELL'S TOUR.

Robert Mantell will in the Autumn enter upon his sixth annual tour under the able management of M. W. Hanley, and will appear in several classic parts, a list of which is to be announced and acted in line with public expectation as to this class of drama. The co-operation of Mr. Hanley and Mr. Mantell has been made happy and profitable [illegible] forward to the [illegible]

THE LA GRANGE,
Broadway, N. Y.
Large rooms, bath, [illegible] cuisine unsurpassed.
LA GRANGE-PASCO HOTEL,
Patchogue, L. I.
[illegible] week.
GEO. C. LA GRANGE, Mgr.

VAUDEVILLE CORRESPONDENCE.

[illegible] Manola Trio, J. J. Murdock, [illegible] Nonette, in the musical feature of 25. Others are Mary Norman, the Vivian Family, Marguerite Ashton, the Cycling Girl, [illegible] Saxophone Quartette, Three Lindsays and the Nielson Sisters. [illegible] Grand Opera House, Dec. 16-22: Etienne Girardot and co., Effie Ellsler, Harry and Eugene John D. Gilbert, the Hickmans Brothers, [illegible] Al. Reeves, Beco and Wilson, the Sonora Brothers, Lizzie McKeever, the Quinn Trio, Cowell and Farnell, Major O'Laughlin, Hayward and Hayward, Ashton and Mack, Fay Comfort, and Gertrude Montgomery.——Sans Souci Park: Josephine Beevers, Seymour and Pepper, Keane, Keno, Welch and Melrose, the Flying Pickettis, and the Hickmans constitute the programme 14-20.——Chutes Park: Bill 14-20: The Schuyler Sisters, Seaman and Month, Rogers and Hilpert, and Bert Baker.——Orpheum: The Harvey Sisters, Zeb and Zarrow, and the Eight Comettas augment the burlesque outfit 14-20.——Gem: H. H. Hodges, formerly of the Western Vaudeville Exchange, will leave for New York about Aug. 1 to assume the management of the City Club next season. PETER F. REYNOLDS.

BOSTON, MASS.—In addition to the inauguration of the operetta season at Music Hall, which I have mentioned elsewhere, the feature at that house 15-20 is J. H. Gilmour, who plays A New Way to Win a Wife, with the assistance of J. L. Seeley, of the Castle Square Stock co., who thus makes his vaudeville debut. Stella Lee's ability as a dancer has signalized her out for a re-engagement and the other features are the Three Livingstons, the Farrell-Taylor Trio, the Quigley Brothers, the Two Glissandos, Rita Curtis, James and Bonnie Farley, Swan and O'Day, the Lobo Vongene Trio, Mabel Leslie, Edward and Mlle. Rosen, and the vitagraph.——McIntyre and Heath are the topliners at Keith's 15-20 and Albert L. Guille sings the solos with the symphony players. The others in the list include Jess Dandy, Monroe and Wesley, the Folly Trio, Chalk Saunders, Oliver and May Lavine, the Bastedo Sisters, Watson and Ferguson, Ed. Estis, and new poses for the living pictures.——With the Pan-American Burlesquers at the Palace 15-20 are Manley and Rose, Pete Griffin, Hassmer and Olivette, Conley and White, Cessy Grant, and the Six Rozalios.——In the vaudeville bill at Austin and Stone's 15-20 are these acts: M. Fernando, Welsh and Dierkes, Belmont, the Brothers Capozal, Height and Height, Musical Merck, the Rozellas, Irene Young, the Marsh trio, Veno and Buckley, Lincoln Essex, Will McRobbie, Cunningham and Coveny, Metson and Carson, Marie Howard, Wesley and Corinne Norris, and the Sisters Watson.——When the De Rigney Sisters were at Music Hall three weeks ago they made a positive sensation, and one eminent authority on vaudeville expressed the opinion that it was the most artistic turn ever seen in Boston. That authority will go to Crescent Gardens, Revere, this week, for they are there 15-20.——The Medford Boulevard theatre presents 15-20 the Rice Brothers, Reed's dogs, Irving Walton, the Komograph, Dooley and Fooley, and the Imperial Japs.——Sam Lucas is the chief feature with the Alabama Troubadours at Norumbega Park 15-20.——Item: They had a little shirt waist fracas at Music Hall last week, and the management came out ahead. The aim of the house was to make it a favorite family resort, and they did not propose to have any looseness of dress at which offense could be taken. JAY BENTON.

PHILADELPHIA, PA.—The one theatre that remains open all year is Keith's, and the weekly change of novelties insures large patronage. Attractions 15-20 are O'Brien and Havel, Mr. and Mrs. Alfred Kelcy in A Case Out of Court, Bedini and Arthur, Dixon, Bowers and Dixon, Louise Gunning, the Three Keatons, Raymond and Caverly, Gruet and Gruet, Hedrix and Prescott, Young and Brooks, the Two Little Pucks, and the biograph.——The Iron Pier, Cape May, N. J., under the management of Gus W. Hegan, will have vaudeville all Summer, and is doing a profitable business. Ray Wentworth and co. have made a hit and continue as the attraction.——At Atlantic City, the Auditorium Pier, under management of Wm. Bockstader, of Wilmington, Del., is furnishing the big vaudeville attractions. Lillian Burkhart and Henry E. Dixey are the headliners 15-20. Business from this date will improve here, as the resort is rapidly becoming crowded. S. FERNBERGER.

BUFFALO, N. Y.—Shea's Garden Theatre: The great advantage of an established clientele is firmly evidenced by the success of Manager Shea in taking the Fiddle-Dee-Dee production after a losing run at the New Lafayette, condensing by one-half and then drawing crowds at the Garden 8-13. In connection with it were Nat M. Wills, the clever tramp comedian; Staley and Birbeck, the musical blacksmiths; Verent, the French imitator; Burton and Brooks, and the Johnston Brothers, xylophonists.——New Academy: A splendid bill 8-13 drew a succession of large audiences. Everhart, the marvelous hoop roller, made a big hit. George Fuller Golden in monologue held over, Berry and Hughes' pleasing musical act, Young and De Voie in clever soft shoe dancing, Loris and Altina, fine rifle shots; Mr. and Mrs. Augustin Neuville in a fine miniature drama with three special scenes; Pauline Moran and her bright pickaninnies, and the Four Nelsons in a grotesque acrobatic act, all did clever work.——Court Street Theatre: The Devil's Daughter runs along smoothly to good business, and new songs are occasionally added. Flo Perry has returned to the cast, and is a favorite.——Meyer's Parisian Theatre: This house has just opened at Broadway and Washington Streets, under management of A. J. Meyers, treasurer of Shea's Theatre. The attraction consist of a clever lot of French and Oriental illusions and acts and numerous museum features, national dances, etc.——Item: To test the right to give amusement features on Sunday, Manager M. S. Robinson was arrested 8 for presenting a Sunday concert at the New Academy. The defense is that the performers wore street clothes. FRANK R. WILCOX.

DETROIT, MICH.—Standing room only seems to be the order of the day at Wonderland 8-13, and they are entertaining the largest crowd they have yet had. The bill showed Keogh and Ballard, who sing and dance well, Parker's dogs, which get so much appreciation from the spectators that it is too bad that they cannot know it. Flora created no end of amusement with her queer dancing, funny make-up and good shoe wire performance. Laura Comstock, with an animated song sheet, made quite a furore. Cheridah McDonald, with his monologue, was applauded and so was Cheridah Simpson, who possesses a well trained mezzo-soprano voice, and does good work on the piano. The Carl Damman troupe of acrobats did some excellent stunts.——Manager Lamkin secured a strong bill for the New Avenue Theatre 8-13. Mosher, Houghton and Mosher showed an extraordinary cycle act, one of the strongest acts in this line seen in Detroit. Clayton and Jenkins are next in line, with the assistance of their mule "Jasper." It is a laughable number. The novel dancing and acrobatic acts by the Schrodes is very acceptable. De Mora and Gioretta were seen in an interesting balancing act, which was decidedly new. Crawford and Stanley, Fisher and Leigh, Weston and Yost, and The Queen's Fan by the Hawaiian Queens were the other numbers. The act last named is so pretty that it must suit even the most fastidious. The queens are Oviska Worden, Vira Rial, and Adele Archer. They sing well and are nicely gowned. A. FRANCIS.

MONTREAL, CAN.—My Lady Help and Niobe were the stock co.'s bill at Proctor's 8-10. In the former excellent work is done by Anita Hendrie as Lady Eva Desborough, David Miles gives a capital character sketch of Benjamin Pennygrass, and Burrell Barbaretto a creditable performance of Jack Desborough. In Niobe, Helen Macgregor made an excellent impression as the vivified statue; Anita Hendrie proved her versatility by a good performance of Helen Griffin; George C. Staley was a humorous Peter Dunn, and May Blayney made a charming Hattie. The rest of the cast did creditable work. Minnie Allen, a Montreal girl, did a neat and clever singing and dancing specialty, which received well merited applause. James Sylvestre, billed as a singing and dancing comedian, did a mediocre turn. All the Comforts of Home 11-17.——Sohmer Park and Riverside Park are both in full swing, and doing good business. W. A. TREMAYNE.

ST. LOUIS, MO.—The Suburban had a splendid bill 7-13. Stella Mayhew, Moreland, Thompson and Amber, Lefebre's Saxophone Quartette, and Ollie Young and Brother scored. Week of 14-20: The Doherty Sisters, Kelly and Violette, Callahan and Mack, Gabriel's monkeys, Lew Sully, and the Deonzo Brothers.——Colonel Hopkins did not present quite as good a bill at Forest Park Highlands as usual 7-13. For 14-20: Lydia Yeamans Titus, the Four Flying Bamvards, the Whiting Sisters, Jean Latourel, Lavender and Thompson. Manager Donovan had a fair bill at Manion's 7-13. Allen and Delmaine, and Tom Mack were well received. For week 14-20: Bob Van Osten, Arthur McChesney, the Hector Trio, Arthur Deming, Hines and Remington, Adams and Gaffney, and a farce. J. A. NORTON.

TOLEDO, O.—Casino (Frank East, manager): The Boston Comedy Four, Dean and Dean, Rackett and Hazard, Hilda Thomas, and Lou Hall, German and West, Favor and Sinclair, and the Four Johnsons formed the bill 7-13. Good business. For 14-20: Flora Irwin and Walter Hawley, Donahue and Nichols, the Instrumental Willards, Florette Powell, the Rozines, and Joseph Adelman. Hunter's Farm (Otto Klives, manager): Herbert and Willing, George German, Mills and Evans, Nellie Burt, Al Lawrence, and Midgely and Carlisle. Business excellent. Week 14-20: Carroll Johnson, Wood and Ray, Newell and Niblo, the Baileys, Cheviral, and Josie and Willie Burrows. C. M. EDSON.

ALBANY, N. Y.—The attendance at Lagoon Island is increasing daily; steamers leave the city every half hour, and land passengers within a short distance of the hotel, in the garden of which Miss Spencer's female orchestra plays afternoon and evening. Mr. and Mrs. Hall are heard in solos and duets. At the vaudeville hall opposite the hotel a new company appears weekly. Another pleasure resort opened this season, which is easily reached by the Albany and Hudson trolley railway, is Electric Park at Kinderhook. The rustic outdoor theatre is a great attraction. Among the co. 8-13 were Ines McCusker, Carlin and Brown, Monte and Merritt, and Rozella. CHARLES N. PHELPS.

PROVIDENCE, R. I.—The bill 8-13 at the Rocky Point Casino at Rocky Point received the approval of large houses. It contained Soto Sunetaro, Tenney and Attole, the Three De Rigney Sisters, Etta Wood, the Sisters Vivian, Winona Scott, the Mignani Family, Rose A. Parker, Mariam, Deane and Flossie in a comedy sketch, Lottie West Simonds, Monte Collins and Norma Wills, and May Mooney. The performances bright and interesting. Commencing 14, Lady Africa is now an attraction at Rocky Point. The co. is headed by Al. and Mamie Anderson.
HOWARD C. RIPLEY.

CINCINNATI, O.—At the Chester Park vaudeville theatre 14-20 are J. C. Nugent and co., the Three Dancing Dawsons, John Zimmer, and Wright A. Campbell.——The bill at Coney Island 14-20 shows Kiraffo, Phil. Williams, Conley and Green, Maybell Gage, and the Bernhards.——At the Lagoon a good vaudeville bill is offered. H. A. SUTTON.

BEACH, MASS.—Point of Pines (William H. O'Neil, manager): An excellent bill was presented with good results 8-13 by Berenda and Breen, the Bicknells, Hal Stephens, Ben Riggs, and Josie and Ed. Evans. For 15-20: Charles G. Kilpatrick, Alice Pierce, Wills and Collins, George Hammersmith, Way and Maitland, and Prevost and Prevost.——Crescent Gardens (W. H. O'Neil, manager): The Four Ottis, Tenley and Simonds, James Dunn, the California Trio, and Forest and Dunforth presented a good bill to excellent houses 8-13. For the benefit of the South End Dispensary and Hospital 14, Marion P. Littlefield, George Trewella Martin, Gus Kammerlee, Mary Mooney, the Three De Rigney Sisters, Albert C. Orcutt, John J. Kenney, and the Old Homestead Quartette gave a good bill to crowded houses. For 15-20: Whitelaw and Howard, the Three De Rigney Sisters, Will J. McDermott, the Partellos, and Ed. and Josie Evans.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (Herman Smith, manager): A vaudeville bill of more than ordinary merit was presented 8-13 by the International co., which includes the O'Brien Trio, Gerseema Jewell, Harry D'Esta, William and Cornelia Carroll, W. Wetherill Rhodes, and J. Waldo Connolly. Large and appreciative audiences. Promenade concerts and dancing after every vaudeville performance by Ayers' Orchestra are an added feature, and Saturday evenings throughout the season fireworks will be given by Pain. Week 15-20: The Cosmopolitans Novelty Entertainers.——Gem Theatre (David W. Barnum, manager): The Dellman Sisters' Specialty co. 15-20.

CHARLES, O.—Olentangy Park: 7-13: Irwin and Hawley, Harvey, Donahue and Nichols, Lazelle, Harris and Walters, and Rita Redmond were seen.——Collins' Summer Garden is proving a popular place of amusement these warm Summer evenings. A pleasing bill was presented 7-13 by the Semon Children, the Baileys, Wood and Ray, and Trask and Gladden.——Items: W. W. Freeman, general booking representative of the White Rats, was here the past week for a few days visiting his mother.——The Shields Brothers, trick riders, were in the city during the week giving exhibitions.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): Immense crowds visit this popular resort daily. Following bills have been the attractions. Bill 23-29: Tom Hasdill, Dean Jose and co., Al. Cains comedy dogs, the kinodrome, and Maud Madison. Week 30-6: Eckett and Hazard, Joe Adelman, Anna Kenwick, Maud Madison, and the kinodrome. For 7-13: Frayne and Evans, Harry F. Boyd, the kinodrome, Douglas and Ford, and Keyo and McDonald.

YOUNGSTOWN, O.—Casino—Idora Park (Edward H. Stanley, manager): Week of 8-13 had the best programme yet presented this season. The bill was headed by the Seven Reed Birds in The Night After the Ball. They made a decided hit and were repeatedly encored. Falardo, the human orchestra, pleased, and Humes and Lewis gave good acrobatics. Loretta's educated horse and dog were excellent. Coming 15-27: Professor Carver and his high diving horses.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Tony and Frances Ryder, Herr von Palm, Carson and Willard, the Gebest Sisters, and Adolph Adams 8-13. Big business. Performance good. For 15-20: Ray L. Royce, Keough and Ballard, Moulton and Pinno, Alice Lewis, and Seeker, Wilkes and Seeker.——Items: Professor Joseph Monk is again in charge of the music at the Cascade Theatre.

LANCASTER, PA.—Woolworth Building Roof-Garden (John E. Peoples, manager): The Imperial Vaudeville Magnets proved the best drawing card of the season and delighted large audiences 8-13. The co. includes Edna Topack, Hanson and Drew, Fred Stuber, Van Leer and Duke, H. M. Lorrett, and Rolo and Bertram. Every act scored. Williams and Walker 15-20.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): A good bill 8-13, made up of Callahan and Mack, Ray L. Royce, Dick and Alice McAvoy, Hoefler, Eldridge and the McCann Family. S. R. O. business.——Item: Performances were given hourly on 4 at this house to the largest business in its history. Mr. Delmar deserving credit for the excellence of the attractions furnished.

NEW ORLEANS, LA.—West End (H. A. Ortmayer, manager): At this resort June 30-6 were Rosenbecker's Concert Band, Keiffer and Diamond, in their second week, Mazuz and Mazett, acrobats, and the vitagraph.——Milneburg (E. Cucullu and F. P. Germain, managers): For week 30-6 the features were Ruby Lucille, Ed Parker, the Germains, Fay Ellis, and Charles Johnson. For 14-20, drama by a stock co.

BANGOR, ME.—Riverside Park, Hampden (James Forrest, manager): Flynn's New York Stars closed 1-6. Business and performance good. Raymond Finlay and Lottie Burke, Turner and Granville, and John Barker scored successes. The Empire Specialty co. 8-13. Large audience and excellent performance. In the party are Haynes and Redmund, the Lazells, Murphy and Willard, Pauline Saxon, and William Rowe.

BETHLEHEM, PA.—Central Park (Lehigh Valley Traction Co., managers): Pincus' Amusement Enterprises offered Cooper and Reynold's Minstrels 8-13, and large audiences appreciated the entertainment. The co. includes James E. Cooper, Billy Watson, H. H. Franklin, William Wright, Max Reynolds, A. Baker, George L. Dorsey, Edwin Goldrick, and Harry Waltjen. The Majestic Vaudeville co. 15-20.

ALLENTOWN, PA.—Dorney's Park (Allentown and Kutztown Traction Co., managers): Lew Simmons managed the vaudeville features 8-13. The bill: Professor Donar, Gertrude Clemens, Wills and Barron, and Joe Hardman. Razor Jim was the concluding farce attraction. It is estimated that more than twenty-five thousand persons visited the park 4.

PETERSBURG, VA.—Ferndale, the new park recently established by the Southside Railway and Development Co., will be opened about Aug. 1. The theatre will be under the management of Jake Wells, of Richmond, and Frank K. Clements, of this city, will be local manager. The house will be 60 x 90 feet.

SOUTH HAVEN, MICH.—Pavilion, Riverside Park (Fletcher and Payne, managers): Opened the season 7. They have booked good attractions and the place will undoubtedly prove very popular. Harry O. Lenhell and Edith Martinot presented 7-13 their sketch, A Canvas Romance. They remain 14-20, and then go to New York.

MADISON, WIS.—Madison Summer Theatre (Mills and Romaine, managers): Gertie Hayes, Lorado and Blake, the Gladstone Sisters, Marshall and Lorraine, the Three Schuyler Sisters. Good programme. Excellent business. Gertie Hayes and her pickaninnies aside a very attractive number. Marshall and Lorraine were versatile artists and have a clever sketch.

LONDON, CAN.—Springbank Park (C. E. A. Carr, manager): The bill 8-13 included the Roberts Family in a clever sketch, the Llewellyn Sisters, and Fairman and Lyons. Good business. Little Pearl Roberts, aged 11 years, of the Roberts Family, is making a hit. She is pretty, clever, and acts like a veteran.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): For 8-13: Gardner and Vincent in A Shattered Idol, Ezra Kendall, Ina Allen, the Gillen Trio, Odell and Williams and co. in The Judge, Fatma and Smaun, and Doherty Sisters. Excellent programme and well patronized.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor and manager). Week 8-13: Mamie Castle, J. W. Kelcey, Charles Gilroy, Shaw Brothers and Rosine, the Zimmermans, Harry Le Compte, Josie Maloney, Ida Mouchel, Jack Welch, and stock.

PORTLAND, ME.—Underwood Spring Theatre (Pillsbury and Son, managers): Bill week 8-13 included Professor Josselyn, Miss Macy, Trebour and Tempest, Bermudy and Cocoma, and the kornograph. Big business.

ROCKVILLE, IND.—Continuous vaudeville 4, with Francis Scott, Elmer F. Woods, Warren Sumpsell, Carroll M. Rollin, the Bradley Sisters, M. H. Prichard, Otto L. Reisinger, and Norman Mebermild. Large crowds.

STAUNTON, VA.—Highland Park (R. D. Apperson, manager): The following people entertained the crowds 8-13: Eldora and Nocine, the Major Sisters, the Pecking Brothers, the La Rue Trio, and Ah Ling Foo.

BILOXI, MISS.—A street vaudeville bill was given 4 in connection with a local celebration, and attracted great crowds. The Levy Sisters, Geo. Nichols, Starbuck, the Lockes, F. E. Holloway, and Professor Greenwood were in the bill.

GALION, O.—Seccuium Park Casino (Harry Shunk, manager): For 1-6: Gypsy Ward and Baby Lester, Hermann, the Cocal Brothers, and Annie May Hermann. Business fair. For 8-13: The Knight Brothers, Tommy Hays, Cuckert, and the Heclans.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): J. W. Gorman's Specialty co. attracted large crowds 8-13. The programme included the Howards, the Kennedys, Kittie Bingham, Professor James' Troupe of Brownies, and the Buckeye Trio.

NEWPORT, R. I.—J. W. Gorman's Summer Theatre (C. H. Smith, manager): For 8-13: Myers and Harris, Dunmody and Carons, Alice Raymond, Julian Rose, Thor, and Carmencella. Gorman's Alabama Troubadours 8-13. Attendance good.

OCEAN VIEW, VA.—Casino (Jake Wells, manager): Bill 8-13: Maude Caswell and Arthur Arnold, Jack Norworth, the Andalusians, Amann and Hartley, and the vitagraph; good attendance.

ATHENS, GA.—New Opera House (H. J. Rowe, lessee and manager): Manager Rowe has booked a line of Summer vaudeville, opening 15 with a list of first-class artists.

KINGSTON, ONT.—Lake Ontario Park (D. P. Branigan, manager): Cogan and Bacon, Bancroft, Blasonette and Newman 8-13. Soto Sunetaro 15-19. Pauline, hypnotist, 22-27.

BINGHAMTON, N. Y.—Rose Park (J. P. E. Clark, manager): Ed Noble, Annie Lloyd, Ostrado, the Two Pucks, the De Muths, Claude Thurlo, and the Three Nobles attracted large attendance 8-13.

RICHMOND, VA.—Casino (Jake Wells, manager): An attractive vaudeville bill drew large crowds 8-13. The olio included the Clower Trio, Williams and Adams, and L'Argentina.

LACONIA, N. H.—The Weirs Summer Theatre (T. W. Thompson, manager): The Carleton Vaudeville co. 1-6. Small attendance. Good performance. The Boston Specialty co. 8-13.

HARRISBURG, O.—Lake Park Casino (E. R. Emily, manager): Forrester and Floyd, Dion Cato, Barth and Fleming, and H. E. Boyd 1-6 to good business. Barlow's Minstrels 8-13. Good sized audiences.

REDONDO, MASS.—Boulevard Theatre (John Gorman, manager): The London Vaudeville co. is pleasing good audiences 8-13, Julian Rose scoring heavily.

HERKIMER, N. Y.—Lakeside Theatre (A. A. Van Auken, manager): Crowds were attracted 8-13 by Carmencella, Lynch & Stebbins, the Glockers, Rogers and Poole, and the Pattens.

MAGNET, ME.—Mount Sano Pavilion: Bill July 8-13: The Cortons, Ned Bennett, Dawley and Fauntelle, and George K. Schuyler. Business good.

KINGSTON, N. Y.—Park (C. Frederick, manager): Byron Spaun's Vaudeville co. 8-13. Good business.

SALEM, MASS.—Rass Point Theatre (John J. Walsh, manager): Raymon Moore Specialty co. to fair business 8-13.

EAU CLAIR, WIS.—People's Comedy co., Dode Fisk Culver and Wherry opened under canvas 8. Good business. Performance acceptable.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY MERCHANT (Charles Cowles): Hannport, N. S., July 10, Kentville 17, Bridgetown 18, Annapolis 19, St. John, N. B., 20, Eastport, Me., 22, 23, Machias 25, Jonesport 26, Millbridge 27.

ALBEE STOCK: Providence, R. I., July 8—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

BAKER STOCK (Owen Davis and C. C. Keener, props.): Rochester, N. Y., May 6—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.

CITTERION STOCK: St. Paul, Minn., June 8—indefinite.

CRAWLEY, T. DANIEL: San Francisco, Cal., July 1—Aug. 25.

FULTON STOCK: Kansas City, Mo., July 1—indefinite.

IRVING, ALICE (A. L. Beebe, mgr.): Paterson, N. J.—indefinite.

JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LORNA DOONE: Chicago, Ill., June 29—indefinite.

LOVERS' LANE (W. A. Brady, mgr.): Chicago, Ill., July 1-Aug. 4.

LYCEUM STOCK: Rochester, N. Y., June 3—indefinite.

MAJESTIC STOCK: Utica, N. Y., June 27—indefinite.

McCULLUM STOCK: Portland, Me.—indefinite.

MORTIMER, CHARLES (E. Frank Mitchell, mgr.): Richland Center, Wis., July 15-27.

NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Cal., July 7-27. San Francisco 29-Sept. 28.

PORTLE SPRINGS STOCK: Warrensburg, Mo.—indefinite.

PIKE THEATRE STOCK (O. H. Hunt, mgr.): Detroit, Mich., June 24—indefinite.

ROBER, KATHERINE, STOCK: Providence, R. I., June 17—indefinite.

ESSENTIAL STOCK: Columbus, O., June 10—indefinite.

SI SLOCUM (Will F. Gardner, mgr.): Faribault, Minn., July 16, Owatonna 17, Wasecn 18, Belle Plain 19, Lesueur 20, St. Peter 22, Albert Lea 23, Hampton, Ia., 24, Belmond 25, Clarion 26.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.

THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Amherst, N. S., July 16, Eastport, Me., 18, Calais 19, 20, St. John, N. B., 22-24.

THE VILLAGE POSTMASTER: Chicago, Ill., July 8—indefinite.

TUCKER, ETHEL (F. Sumpter Smith, mgr.): Waco, Tex., June 3—indefinite.

UNDER TWO FLAGS (Blanche Bates): San Francisco, Cal., June 24-July 20.

VALENTINE STOCK: Detroit, Mich., June 24—indefinite.

VERNON, BENJAMIN E.: Oyster Bay, N. Y., July 16, Huntington 17, Northport 18, Hicksville 19, Riverhead 20.

VINCENT STOCK (G. B. Rodney, mgr.): Independence, Kan., May 27—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1: J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.

ARNOLD STOCK (No. 2: J. F. Arnold, mgr.): Ashland, Ky.—indefinite.

BOSTON COMEDY (H. Price Webber): Waterville, Can., July 15-17, Colebrook, N. H., 18, North Stratford 19, Groveton 20, Berlin 22, Gorham 23, Norway, Me., 24.

BURRILL COMEDY: Hamilton, Can., July 1—indefinite.

CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 17-Aug. 31.

CASTLE SQUARE COMEDY: Rutland, Vt., July 8—indefinite.

COLEMAN COMEDIANS: St. Albans, Vt., July 15-20.

CRESCENT STOCK (Simpkins and Bewlette, mgr.): Atlanta, Ga., April 15—indefinite.

DE VONDE, CHESTER (Charles L. Walters, mgr.): Newark, N. J., June 3—indefinite.

DESMOND-FULLER: Key West, Fla., April 1—indefinite.

DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.

EMPIRE COMEDY (Charles E. Moore, mgr.): Ishpeming, Mich., July 15-20, Marietta, Wis., 22-27.

EMPIRE STOCK (Taylor and Battenbach, mgrs.): Pendleton, Ore., July 15-20.

FENBERG STOCK (No. 2: George M. Fenberg, mgr.): Springfield, Ill., June 3—indefinite.

FERRIS STOCK: Omaha, Neb., May 26—indefinite.

FRANKLIN STOCK (A. A. Jack, mgr.): Green Bay, Wis., July 14-20.

GIBNEY STOCK: Duluth, Minn., June 24-July 13.

GORMAND AND FORD STOCK: Livermore, Me., June 15-20.

HADELBELD STOCK: Rothby, Me., July 15-20.

HENDERSON, MAUDE: Clare, Mich., July 1—indefinite.

HILLMAN, MAUDE: Lake Placid, N. Y., July 15-20, Saranac Lake 22-27.

HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 3—indefinite.

HOWARD DORSET STOCK (Oliver Martell, mgr.): Sioux City, Ia., June 9—indefinite.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Erie, Pa., June 3—indefinite.

KELCEY-SHANNON (Bruce Edwards, mgr.): Boston, Mass., May 13—indefinite.

KLARK-SCOVILLE (H. B. Klark, mgr.): Bucksport, Me., July 15-20.

LYONS, LILLIAN, STOCK: Manistee, Mich., June 17—indefinite.

MADISON SQUARE THEATRE STOCK: Wichita, Kan., June 10—indefinite.

MARKS BROS. (No. 1: Tom Marks, mgr.): London, Can., June 3—indefinite.

MATHIS, CLARA: Perry Sound, Can., July 15-Aug. 2.

METROPOLITAN MERRYMAKERS (Will A. Wesley, mgr.): Houghton, Mich., July 15-17, Hancock 18-20.

MYRKLE-HARDER (Joe G. Gleason, mgr.): Duluth, Minn., June 10—indefinite.

NIELSEN, HORTENSE, AND MARIE: Red Wing, Minn., July 15-20, Duluth 28-Aug. 24.

PAYTON, COBSE, STOCK (David J. Ramage, mgr.): Providence, R. I., July 1—indefinite.

ROBSON THEATRE: Deadwood, S. D., July 8—indefinite.

RUBLE THEATRE (C. S. Ruble, mgr.): Phoenix, Ariz., July 8-Aug. 10.

RYAN, DANIEL R.: Worcester, Mass., June 3—indefinite.

SHEARER, TOMMY: Exposition, Pa., June 3—indefinite.

SHERMAN'S COMEDIANS: Excelsior Springs, Mo., July 1-Sept. 1.

SOUTHERN STOCK: Atchison, Kan.—indefinite.

VILLARS, ALLEN: Ticonderoga, N. Y., July 15-20.

WAITE'S COMEDY (E. E. Simmonds, mgr.): New York city May 6—indefinite.

OPERA AND EXTRAVAGANZA.

AMERICAN OPERA: Providence, R. I., July 8—indefinite.

BOSTON COMIC OPERA: Des Moines, Ia., June 22-July 20.

BURGOMASTER, THE: Boston, Mass., June 24—indefinite.

CHASE'S MUSICAL STOCK: Washington, D. C., July 8—indefinite.

COLUMBIA (Chas. N. Holmes, mgr.): Lancaster, Pa., June 6—indefinite.

COLUMBUS COMIC OPERA: Lancaster, Pa., June 24—indefinite.

DALY, AUGUSTIN, COMEDY: Manhattan Beach, N. Y., July 8—indefinite.

ELITE OPERA: Birmingham, Ala., June 24—indefinite.

FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

HERALD SQUARE OPERA (Nelson and Knitzing, props.): Elmira, N. Y., July 1—indefinite.

KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.

KNOWLES, GEO. F.: Washington, Pa., May 27—indefinite.

McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.

NEW ENGLAND OPERA (J. O. Cantor, mgr.): Danbury, Conn., July 15-21, Meriden 22-28, New Britain 29-Aug. 4.

OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.

STANTON, JOSEPHINE: Yokohama, Japan, May 27—indefinite.

THE EXPLORERS: Chicago, Ill., June 30—indefinite.

THE STROLLERS (Francis Wilson): New York city June 24—indefinite.

WILBER-KREWIN OPERA (W. F. Powell, mgr.): Salt Lake City, U., June 3—indefinite.

WILBUR OPERA: Utica, N. Y., June 3—indefinite.

VARIETY.

BROADWAY FAVORITES (J. Knox Gavin, mgr.): Putnam, Conn., July 15-20, Middletown 22-27, Danbury 29-Aug. 3.

DOYLE'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.

GAY PARIS BURLESQUERS: Columbus, O., July 15-20.

HUMM AND EATON'S COON CARNIVAL: Bellows Falls, Vt., July 15-20.

LADY AFRICA: Providence, R. I., July 14—indefinite.

MANHATTAN VAUDEVILLE (Fred E. Mortimer, mgr.): Middletown, Conn., July 15-21, Danbury 22-28.

PARISIAN BELLES: Chicago, Ill., June 24—indefinite.

SPAUN, BYRON, VAUDEVILLE: Catskill, N. Y., July 15-20.

MINSTRELS.

BARLOW: South Bend, Ind., July 14-20, Youngstown, O., 21-27, Mt. Vernon 29-Aug. 3.

CIRCUSES.

BARNUM AND BAILEY: Siegnitz, Germany, July 16, Glogau 17, Soran 18, Zattau 19, Goerlitz 20, Cottbus 22, Guben 23, Frankfort 24, Landsberg 25, Schneidemuell 26, Posen 27, 28.

BELL'S LUCKY: Madison Lake, Minn., July 16, Eagle Lake 17, Janesville 18, St. Clair 19, Beaneford 20.

BONHEUR BROTHERS: St. Mary's, Kan., July 16, Wamego 17, West Moreland 18, Blaine 19, Wheaton 20.

CAMPBELL BROTHERS: Spokane, Wash., July 16.

FOREPAUGH AND SELLS BROTHERS: Cleveland, O., July 16, Lorain 17, Canal Dover 18, E. Liverpool 19, New Brighton, Pa., 20, Pittsburg 22, Wheeling 23, Steubenville, O., 24, Cambridge 25, Marietta 26, Wellston 27, Columbus 29, Greenville 30, Indianapolis, Ind., 31, Wabash Aug. 1, Van Wert 2, Bryan 3.

HALL, GEORGE W.: Durant, Ia., July 16, Walcott 17.

MAIN, WALTER: Kingston, R. I., July 16, Westerly 17, New London, Conn., 18, Stamford 19, Port Chester, N. Y., 20, Mt. Vernon 22, New Rochelle 23, Hempstead, L. I., 24, Glen Cove 25, River Head 26, Greenport 27, So. Hampton 29, Patchogue 30, Islip 31, Babylon Aug. 1, Flushing 2, Far Rockaway 3.

PAWNEE BILL'S WILD WEST: Albert Lea, Minn., July 16, Fairmont 17, Austin 18, Cresco, Ia., 19, Fayette 20.

PEERSCOTT'S: Doland, S. D., July 16, Clark 17, Willow Lakes 18, Bryant 19, Desmet 20, Lake Preston 22, Oldham 23, Madison 24.

PURILLONES': Havana, Cuba, March 31—indefinite.

RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.

RINGLING BROTHERS: Peoria, Ill., July 16, Monmouth 17, Kewanee 18, Davenport, Ia., 19, Monticello 20.

SAUTELLES, SIG.: Bridgeport, Conn., July 16, Ansonia 17, Naugatuck 18, Waterbury 19, Meriden 20.

SELLS AND GRAY'S: Walla Walla, Wash., July 18.

WALLACE: Hartford City, Ind., July 16, Elwood 17.

WELSH BROTHERS (John and H. M. Welsh, mgrs.): Mt. Pleasant, Pa., July 16, West Newton 17, McKeesport 18, 19, Braddock 20.

MISCELLANEOUS.

BROOKE MARINE BAND: Zoological Gardens, Cincinnati, June 24-July 20.

BUTLER, EDDIE MAY, BAND (T. J. Leslie Spahn, mgr.): Buffalo, N. Y., June 3-Nov. 1.

COYLE'S MUSEUM (E. R. Coyle, mgr.): Columbus, O., July 15-20.

GLEASON (Horse Trainer): Toledo, O., June 3—indefinite.

HART (Hypnotist): Wilmington, N. C., June 24—indefinite.

HELM'S CARNIVAL OF WONDERS: Libertyville, Ill., July 15-20.

HERRMANN (Hypnotist): Troy, N. Y., July 1—indefinite.

HOWE, LENNA, LADIES' BAND: Buffalo, N. Y., May 27-Oct. 27.

HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.

KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.

LAWRENCE, MME. ELORA E. (Hypnotist): Chicago, Ill., July 21-27.

LOWERY BROTHERS: Pittsburg, July 13—indefinite.

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Mr. Breese as Sir Francis Levison, the heartless, accomplished villain, did some capital work; as wit was his dismissal by Lady Isabel. His passages at arms, in lighter vein, with Miss Cornelia, were appreciated by the audience.—*Boston Transcript, July 10, 1901.*

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Miss Eva Taylor as the misguided Lady Isabel acted her part with discretion and good taste, and was clearly the hit of the performance. Her scenes with Sir Francis, with her dying child, and with her husband at her death bed, were finished examples of her work.—Boston "Transcript," Tuesday, July 9, 1901.

Miss Taylor as Lady Vane won the most applause. She performed the difficult part with admirable fervor, and yet, perhaps still more difficult feat, did not overdo it. The drama is described as "emotional," and the emotion is confined almost wholly to her part. Incidentally her gowns called forth many an exclamation of delight from the women.—Boston "Daily Advertiser," Tuesday morning, July 9, 1901.

Eva Taylor, the new leading woman of the Castle Square Theatre, has leaped into instant popularity. This gifted young actress possesses all the attributes necessary to make any part she plays vital and interesting. Her magnetic force inspires her co-workers. Playgoers with memories are saying that Miss Taylor is a second Clara Morris—high praise indeed.—Boston "Mirror."

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